

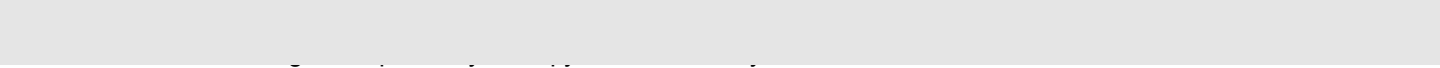
**The Photographic Society
of Southern Africa**

Standards Handbook

Issue 4: January 2002



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Overview

The Photographic Society of Southern Africa (PSSA)

Mission Statement

The Photographic Society of Southern Africa was founded in 1954 as a non-profit organization.

The aims of PSSA are:

- to bring together all people interested in photography;
- to promote the highest possible standards of photography;
- PSSA aims to weld together photographic and associated efforts of individuals and clubs into one strong unit.

What is PSSA ?

The Photographic Society of Southern Africa is the officially recognized Body representing photographers in Southern Africa. It is the South African equivalent of the Photographic Society of America. PSSA is an autonomous Society and through its affiliations to PSA and FIAP affords members contact with the international affairs of photography.

The Society is recognized by Government through the Performing Arts Council. It is consulted on aspects affecting photography in South Africa as well as being able to negotiate protection and exemption for photographic clubs and members. An example of this is the collective payment by PSSA covering re-recording rights, so that each member may record and play back most, though not all, recorded music without direct payment for re-recording and play back rights.

The Society monitors and censors images deemed unfit for public viewing.

PSSA provides medals to and participates in the organization of National and International Photographic Salons.

Honours are bestowed and awards made by the Society. These titles and honours are respected throughout the world.

A Photographic Congress is staged each year in conjunction with the Annual General Meeting of the Society. This affords photographers a platform to meet fellow photographers and hear speakers who are recognized as leading authorities in their particular fields.

The Society is controlled by a Board of Directors elected by the members.

The day to day operations of the Society are carried out by an Executive Committee, which is responsible to the Board of Directors. The Society consists of a number of divisions, which are controlled by individual Chairmen who are also responsible to the Directors. They must provide a quarterly report to the Executive Committee and Directors.

The Secretary of the Society is a paid employee of the Society.

PSSA publishes a magazine named IMAGE, which covers all aspects of the Society's activities and photography in general.

Annually a directory is published containing the names and addresses of all members and member clubs, together with the Society's Honours and Awards holders.

A copy of the Society's Memorandum and Articles of Association is available from the Secretary on request.

Legal Responsibility

1. Introduction

What is the legal responsibility of Photographic Clubs and Societies in the Republic of South Africa?

We quote here the relevant parts of the law governing activities which photographic clubs perform.

In law, ignorance of the law is no excuse for breaking the law.

However the purpose of creating the Photographic Society of Southern Africa was to look after the interests of photographers so that your official body could discuss and negotiate agreements.

This is why continued support and membership is needed, because one of the benefits you gain is collective dispensation from certain aspects of the law.

Please remember that we all help each other to help ourselves.

All Photographic Clubs must comply with three different legal requirements (other than matters involving finance), namely:

- 1)** The Indecent or Obscene Photographic Matter Act No. 37 of 1967 and the Publications Act No. 42 of 1974.
- 2)** The copyright that exists in respect of making re-recordings from gramophone records.
- 3)** The restriction on the performance in public (which includes club meetings) of music, however reproduced unless the appropriate Performing Rights Fee has been paid.

In each case the Photographic Society of Southern Africa (PSSA) has been able to make suitable arrangements which simplify compliance with the above requirements.

These arrangements apply only to Clubs that are currently members of PSSA.

Non-member Clubs must make their own arrangements to obtain exemption from the Publications Act and to pay the re-recording rights and performing rights fees. A particularly satisfactory feature in regard to two latter "rights" is that the PSSA arrangements cover not only the Club itself, but all current individual members of that Club as well, provided the Club has paid its annual fees.

2. What can you Photograph and Publish?

Do not photograph any sensitive location, area or in a restricted zone. Obtain permission from authorities.

Having taken a photograph, what next?

You can not of course publish any photograph which you were not entitled to take.

Assuming you were entitled to take the photograph does this mean you are now entitled to publish the photograph freely? The answer is no. If you take a photograph of a person and publish the photograph without the person's consent you may lay yourself open to a claim for damages.

The consent can be implied. Thus if you took a photograph of a professional model whose services you had hired or even an amateur who had agreed to pose for the purpose of the photograph knowing that they were going to be published the subject cannot later complain about the publication of the photograph. The publication of the photograph is not forbidden under all circumstances and relates to the publication of the photograph for advertising purposes. Thus a photograph taken of a person without

the person's consent and entered for a photographic competition has never been regarded by the Courts as being a violation of the subject's dignity or the basis of an action for damages.

What is the position in regard to photographs of matters, which may be regarded as indecent, obscene or objectionable?

This is dealt with by various Acts such as the Indecent or Obscene Photographic Matter Act No. 37 of 1967 and the Publication Act No. 42 of 1974.

In terms of the Indecent or Obscene Photographic Matter Act it is an offence for any person to have in his possession any indecent or obscene photographic matter. The question which now arises is what is indecent photographic matter?

What is "photographic matter" as contemplated by the acts?

The Indecent or Obscene Photographic Matter Act defines "photographic matter" as including any photograph, photogravure and cinematography film and any pictorial representation intended for exhibition through the medium of a mechanical device. In this regard the Courts have held that the possession of reproductions which were produced in a manner which has no connection with photographic matter, cannot be classified as photographic matter for the purpose of the Act.

The ambit of the Publications Act is wider as this prohibits in general terms, the production, distribution or possession of undesirable matter (which will include a photograph or film). The definition of undesirable matter is much wider than in terms of the Indecent or Obscene Photographic Matter Act. It would include any material which:

- 1) Is indecent or obscene or offensive or harmful to public morals.
- 4) Is blasphemous or offensive to the religious convictions of people.
- 5) Brings any section of the population of the Republic into ridicule or contempt.
- 6) Is harmful to relations between inhabitants of the Republic. This item says it all concerning changes in the land.
- 7) Is prejudicial to the safety of the State, General Welfare and good order.

The Act gives an idea of what Parliament had in mind by referring by way of example to photographic matter dealing with aspects of a violent or sexual nature. It will be for a Court to decide whether the matter in question is indecent or obscene as contemplated by the Act. It is also interesting to note that no prosecution in respect of an offence under the Indecent or Obscene Photographic Matter Act can be instituted unless this has been specifically authorized in writing by the Attorney General or a member of his staff appointed by him in writing for this purpose.

The Indecent and Obscene Photographic Matter Act does not apply to any photographic matter:

- 1) Which a Committee appointed under the Publications Act has found is not undesirable.
- 8) Which it has been decided in terms of the Customs act is not undesirable.
- 9) If a permit has been issued in terms of the Publications Act or the Customs Act for the importation of such photographic matter.
- 10) If the printing or publishing of the photographic matter is used, broadly speaking, concerning judicial proceedings.
- 11) If the directorate in terms of the Publications Act has, after receipt of the written application on the prescribed form granted an exemption in writing to any person or institution authorizing the possession of any matter.
- 12) In respect of any film that has been approved by a committee appointed in terms of the Publications Act.

It is impossible to give a definitive definition of what is regarded as indecent or obscene for the purpose of the above Acts. This will depend upon the opinion of the Courts or of the Committees appointed in terms of the Publications Act, but common sense should tell you when the material is likely to fall foul of the above Acts, in which event your

remedy is to submit the material for approval. Alternatively, in an appropriate case, you should ask for a permit, if this can be justified in terms of paragraph 19 (5) of Act No. 42 of 1974, which reads: "Any exemption granted by the Board under section 9(2) of the repealed Act shall be deemed to have been granted by the directorate under sub-section (3)."

We still enjoy the exemption granted to us in 1964. Clubs must note particularly the restriction on the screening of any imported films (or, in terms of the definition of film in the Act, any imported slide). Where it is desired to screen these, special application must be made to the Chairman of the Publications Control Board, Cape Town.

It is essential that clubs comply not only with the letter of this law, but also the spirit. PSSA obtained this exemption on the understanding that all affiliated clubs would co-operate fully in seeing that no unsuitable films or slides were screened at their meetings. If clubs do not control carefully what is screened there is always the danger that this valuable exemption might be withdrawn, which would mean that all films and slides intended for screening at club meetings would have to be sent to Cape Town for prior censorship, the difficulties and confusions that would then arise in organizing club meetings or salons can well be imagined.

3. Copyright

What is the Photographers position in regard to Copyright?

Basically it can be said that the copyright of any photograph rests in the person who takes the photograph. This would include the rights in respect of the reproduction thereof.

An exception would be where the photograph is made by an employee during the course and scope of his employment. Thus if you engage someone to take photographs for you, the copyright in the photographs will rest with you. Should you have heard a previous opinion to the contrary it would be because the position as stated above was created by an amendment to the Copyright Act which came into effect on the 1st January 1979.

You can lose your copyright by expressly or tacitly making over the rights. Thus the rules of competitions sometimes say that an entrant by submitting his entry shall be deemed to have made over the copyright to the sponsors of the competition. If you submit a photograph to such a competition without objection, you will have tacitly made over your copyright in terms of the rules of the competition. It would therefore be advisable for you, when submitting your entry, to attach a notice making it clear that you do not accept this rule and that you submit your entry on the basis that the copyright shall remain with you. Of course in such a case the sponsors may refuse to accept your entry.

In the case of films it is possible to register the copyright in terms of the Registration of Copyright in Cinematography Films Act of 1977. This Act was passed to deal with the disputes which frequently arose in regard to the copyright of commercial films and is not likely to be of much significance to amateurs.

4. Plagiarism

To take and use another's work and use it as one's own.

Failure to acknowledge source material when used in AV or published scripts.

PSSA is a cross section of Society and as such follows accepted norms and rules pertaining to the Society as a whole. One norm of society is that no person may ever use another person's work, possession etc. and call it his own. Acknowledgement must always be given.

- 1)** One of the rules in our salon entry forms is that all submitted entries must be entirely the authors' own work, mounting of prints and processing of colour slides or commercial prints excluded.
- 13)** A second rule is that the name and address of author must appear on each slide and on the back of each print.

In other words, there can be no excuse for using someone else's work.

The penalty for this is the immediate termination of membership of the Society and exclusion from PSSA recognized Salons and possible legal action by the original author.

5. Re-recording Rights

Many amateur producers of cine films and videos and/or slides series rely on compact discs, tapes and gramophone records to provide suitable musical background to their productions. However the right to make re-recordings from gramophone records is strictly reserved and this fact is usually printed on the label of the record. Making re-recordings from such records is a contravention of the Copyright Act.

However PSSA holds License Agreements with The National Organization for Reproduction Rights in Music in Southern Africa Limited and The South African Recording Rights Association Limited (NORM/SARRAL), The South African Society of Composers, Authors and Music Publishers Limited (SAMRO) and The Association of the Southern African Phonograph Industry (ASAPI) which allows members to record music with certain restrictions.

As this is a very important matter we urge members and clubs who use recorded music to study these points carefully. Any person or club who is not an individual or affiliated member of PSSA and who records music is acting illegally unless he has negotiated a license with the organizations concerned. These licenses are far more expensive than the fees paid to PSSA. All clubs affiliated to PSSA (and therefore the club's members) are covered by these agreements and are required to pay the annual fees as advised to them by PSSA. Individual PSSA members who are not members of affiliated clubs are classed as "Country Club" members and are covered by a fee which PSSA pays.

There are three organizations involved and they are:

- a) SAMRO - which grants the right to perform any musical work.
- b) ASAPI - which grants the right to re-record records onto sound-tracks of cine films, videos or tapes.
- c) NORM/SARRAL - which grants the right to record the composer's original work (i.e. they protect the composer's rights).

The rights are granted for:

- PSSA's private and domestic photographic displays.
- For certain displays to which members of the general public are invited and for which no admission is charged and where the sole purpose of such public displays is to promote the objects and activities of PSSA.
- For displays organized for Churches, Schools, Hospitals, Orphanages and Old Aged Homes with which a member or his family is connected and at which the general public may be invited and for which no admission is charged.

The compact disc, record or tape used in the re-recording must be the property of the PSSA member making the recording and shall have been acquired directly from the publisher in the case of Collective Music Libraries listed in Annexure A which follows this article, or purchased in the normal retail stores in the case of compact discs, cassette tapes or Commercial Gramophone Record Music offered for sale to the public by the record manufacturers and distributors.

No more than two copies of the sound-track or tape may be made, the second being for library purposes as a safeguard against loss or damage and none offered for sale or hire.

The re-recording rights cover only Amateur Photographers and should a member wish to make use of a soundtrack or tape in any way other than that mentioned above, a separate application must be made to NORM/SARRAL who will negotiate terms for licensing of such additional usage.

An amended agreement between NORM and PSSA grants recording rights for all types of background music, including solo artists, whether vocal or instrumental.

No names of the bands or orchestras whose performances are reproduced on the records used shall be mentioned in connection with the video, film or slides, nor shall any indication be given of the fact that compact discs, records have been used on the sound-track or related background music tape accompaniment.

The NORM/SARRAL fees have been increased but they now allow PSSA to use far more music than before. For instance, we are now permitted to use the Chappell Mood Music Library as well as the Mood Music Libraries listed in Annexure A which follows.

Annexure A (to NORM/SARRAL Agreement)

The name of the publisher is given first followed by the Mood Music Libraries they represent and/or control.

Southern Music Publishing Co

de Wolfe, Hudson, Peer International, Rouge, Southern Library, Sylvester, Timing 7 onwards.

Intersong (Pty) Ltd

Themes, Chappell, MPA (Gallo) Music Scene.

Mrs Uschi Kessler

Golden Ring, Discant Music Edition Incorp, Conrad Wolfe Music, Gede Productions (Werner von Overheidt), Weiner Music Production.

Boosey and Hawkes (SA) (Pty) Ltd

Boosey and Hawkes Recorded Music

Essex Music Group

Standard.

EMI Brigadiers Music (Pty) Ltd

Media.

Plymouth Music (Pty) Ltd.

Sonoton, Epervier, L'illustration Musicale, Rediffusion, Carlton, Telemusic.

EMI Music Publishing (SA) (Pty) Ltd.

Conroy, Conroy Classics, Eurobeat, Studio One, Programme Productions, Show Business, Sounds of Now, Conny, Altaxon, Blossom, Berry.

Bandstand Publications

Abrax, Bosworth, C Brull Ltd, Bruton, Cavendish, Cinemusic, CMR, Freesound, Harmonic Music, Homere Instrumental Minotaure, Impress and Audio, Interart, Keith Prowse, Kuckuck (ERP) Marvy, Musique pour l'image. Pop in Pop, Programme Music, Sonimage, Studio G, Timing Numbers 1-6, Video and Ruthanne, Weinberger.

An important aspect of our agreements with these organizations is that no admission may be charged at functions where re-recorded music is played. This obviously affects various events organized by clubs, for example, Salons and Video Film of the Year shows. However, programs and replacement tickets may be sold at these functions at a price set by the organizing committee.

6. Photographs in a Public Place

One generally has the right to take photographs in a public place or in a place where the public is permitted to be. Those two places however, are not necessarily the same.

Thus the town gardens are a public place in every sense as they belong to the local authority and effectively are there solely for the benefit of the public. Thus unless the local authority passed a by-law prohibiting the taking of photographs, a photographer would be entitled to take pictures to his hearts content.

However, an arcade is a different situation. Although the public at large is permitted access to the arcade, it belongs to a private enterprise and not to a public authority. In that case it is not much different from, say, a department store, which generally allows free access to the public.

It follows then, that so long as the photographer has been allowed into the arcade he is free to take photographs, but as it is private property the owner (as in a case with a department store proprietor) is entitled to order the photographer from the premises or to restrict his right to take photographs while there. The property owner has that right whether or not he posts warning signs and may exercise it at any time.

To Summarize:

- Enterprise is a public place in a limited sense only.
- Exhibitions similar to Expo are in the same position as a privately owned arcade to which the public is permitted access. The taking of photographs therefore legitimately may be prohibited.
- It is not necessary for property owners to post signs restricting photography. If they do not, they will be taken to permit photography until they actually stop the photographer.
- It is not necessary for a photographer to obtain prior permission where he is given access to the premises without qualification, but the owner will still have the right thereafter to prohibit photography.

7. Subscriptions and Affiliation Fees

All fees appear on the Membership Application form in IMAGE.

7.1 Entrance fees

On joining the Society an entrance fee as laid down by the Directors is payable.

7.2 Subscriptions

These are paid annually by Full Members (Ordinary, Joint and Junior) of the Society and are laid down from time to time by the Directors. A member joining the Society between 1 July and 31 December in any year is required to pay the full subscription. If he/she joins between 1 January and 30 June only 50% of the subscription is payable, because the PSSA financial year runs from 1 July to 30 June.

7.3 Trade members subscriptions

Trade members are usually commercial photographic undertakings and they are required to pay an annual subscription as laid down by the Directors.

7.4 Life membership fees

Life membership may be taken out by the payment of a single amount and this will entitle the member to 15 years free membership. The member is given a special Life Members badge.

7.5 Club affiliation fees

PSSA affiliation fees are detailed in the statements sent to clubs each year. Fees are not payable in respect of full PSSA members, wives of members, junior members and honorary members. It is in the interest of all Clubs to attain the greatest possible number of full member of PSSA within their membership, as this gains points for their club. See Premier Club award under Regalia Division.

7.6 Re-recording rights fees

The license agreements between PSSA and the three organizations concerned enable clubs to pay a greatly reduced rate compared to the normal license fee, so that background music at club evenings and taped accompaniment with slide series can be used and the copyright will not be infringed. Individual members of PSSA who are not members of clubs are also covered by the fees paid by the Society to the organizations concerned and are classed as members of the PSSA "Country Club". They receive the same cover as clubs and members of clubs under the License Agreements. Details of the Re-recording Rights fees payable appear in the accounts statement sent annually to clubs. Should you require full details of the exemption PSSA has negotiated, please contact our Secretary. (See also the section on Re-recording Rights earlier in this handbook.)

8. Publications

PSSA publishes the IMAGE magazine on a monthly basis.

Every full member receives a copy free of charge. IMAGE is the mouthpiece of the Society, maintaining a two-way channel of communication, coupled with the publication of technical photographic subjects.

The Editor is always interested in obtaining material for publication, from members in particular. Publication is at the discretion of the Editor.

A Directory of individual members and member clubs is published annually.

Included in this directory is a full list of Honours and Awards holders of the Society as well as any other relevant information thought to be of interest.

PSSA also maintains a website on the Internet with up-to-date relevant information. The website can be viewed at <http://www.pssa.co.za>, and contains areas only available to PSSA members via password protected access. Members can register online to obtain an access password.

9. Regional PSSA Directors

For good regional administration and representation, Southern Africa has been divided into nine regions. Bi-annually, each of these regions elects its own Director to sit on the Board of Directors of the Society.

The Regional Director is responsible for coordinating the activities of his region, especially the Regional Congress at which elections take place.

At all times this person must promote the membership of PSSA and keep the lines of two way communication open between the central organization of the Society and members with all relevant information.

10. PSSA Structures

The Constitution of the Society calls for the election of Directors by members of the Society.

The Board of Directors is responsible for the proper running of the Society.

The Board in turn elects the President, two Vice-Presidents and Chairperson of the Executive Committee and Portfolio Chairpersons.

The Executive Committee is charged with the every day running of the Society and submitting any necessary recommendation to the Board for ratification.

Members of the Executive Committee are not elected; they are appointed by the Chairperson and ratified by the Board. The Chairperson appoints the most suited person to operate each of the Divisional functions that have been allocated to them. The Chairperson also has the authority to recommend to the Board dismissal of any member of the Committee should that person not effectively perform the function that has been allocated to him or her.

The Chairperson and whole Committee resigns annually. The new Board elects a Chairperson after each Annual General Meeting. The then incoming Chairperson re-appoints the committee for the ensuing year as he/she sees fit.

A paid Secretary is employed by the Society to execute the various administrative duties of the Society.

Founding Documents

Articles of Association

Copies of the Articles of Association are available to full members of PSSA from the Society's offices.

Memorandum of Association

Copies of the Memorandum of Association are available to full members of PSSA from the Society's offices.

Affiliations

PSSA is affiliated to PSA and FIAP, bringing additional recognition and access to international competition to its members.

PSA

The Photographic Society of America is the governing body of Photography in the United States of America. Its reach however is far greater than just the USA as it is actively involved in the promotion of photography throughout the world. As an affiliated member, we can share in the benefits offered by a Society of this magnitude.

One benefit to our members is PSA's commitment to the International Salon Circuit, which allows us to compete in, and present salons that are supported by photographers from all over the world. By conforming to rules set down by PSA, we ensure that our images can be submitted to salons and competitions anywhere in the world.

PSA is continually striving to stay abreast of modern developments in photography and passes such information to all its members.

FIAP

The Federation Internationale de l'Art Photographique (or International Federation of Photographic Art) is an international body made up of photographic federations and associations on five continents.

As an affiliated Society, we enjoy all the benefits of belonging to the largest body representing photographic art in the world today. This includes all the benefits of participating in FIAP sponsored Salons and attracting entries from abroad to Salons on the SA International circuit which enjoy FIAP patronage.

Divisions

Transparency Division

1. Introduction

The main purpose of this Division is to provide a service to isolated PSSA affiliated clubs to have their slides evaluated by judges in the major centres. This service is also available to individual PSSA members.

Any person that require assistance with the pre evaluation of their slides before submitting them for Honours and Awards assessment could contact the Transparency division to obtain names and telephone numbers of judges qualified to assist.

Any individual that does receive assistance must accept the fact that such evaluation would not necessarily guarantee acceptance of their panel in full.

The division consists of a Chairman and any number of members he wishes to co-opt onto his working committee if circumstances necessitate it

The chairman is appointed by the Board of Directors of PSSA, meeting at the annual PSSA congress. He is not an automatic member of PSSA Executive, neither a Director but an autonomous Division responsible to the executive by way of a monthly report. He is also expected to provide material on the Division for inclusion in the PSSA magazine IMAGE.

Services Available

- Judging / Evaluation of affiliated clubs and / or individual PSSA members slides for advancement or an opinion.
- Evaluation / Selection of individual slides for panels for Honours or slides for Salon entries. Remembering that by virtue of the nature of judging Honours panels and Salons this Division cannot be held responsible for the non-acceptance of submitted work.
- Judging of inter - club competitions by either providing judges that can travel or to have slides sent to the Division who will then select judges to judge the competition.

Digital Manipulation

Digital manipulation is an accepted part of photography. The original image must have been made by the exhibitor on a recognized camera and all modification of that original must be made by the exhibitor or under his personal direction. For the purpose of telling a true story (not manipulated), images in Nature, Photojournalism and Photo-Travel may not be manipulated.

2. Postal Judging Requirements

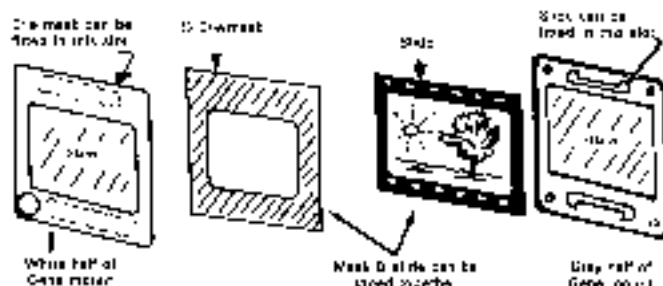
- i. Slides should be mounted , spotted correctly and numbered in sequence corresponding to a list provided by the club on which the award is noted. The club secretary is to check that all the requirements are adhered to prior to dispatch of parcels.
- ii. Good packaging please ! This is most important send per fast mail and provide tracking no.

- iii. Please provide a blank tape for commentary. Please label this tape clearly with the name of the club as confusion can easily occur during judging of more than one club. The tape should cater for approximately ninety minutes but could vary depending on the number of slide entries received.
- iv. Depending upon the method of judging required slides could be sorted into the various star ratings.
- v. Clubs should indicate what type of award system is being used in their specific club e.g. Gold, Silver, Bronze or No award or the handicap system, that is used in some clubs.
- vi. Clubs are requested to provide the format in which they would want to receive their results back on the recording tape e. g. title and award achieved. As in normal club judging the names would only be given by the clubs in cases where gold or better is achieved. It is the prerogative of clubs to indicate any other form in which they would require to have their results back.
- vii. Clubs should indicate any other special instructions that may pertain to the club concerned. It would be an added advantage if a standard form could be drawn up for judging results and comments by judges.
- viii. Please include sufficient funds for postage plus clear instructions as to which method of freight is to be used.
- ix. Clearly indicate by when you expect the slides to be returned. We would require two weeks to arrange sufficient judges and it may be required to wait for more clubs entries to take advantage of the selected judges.
- x. Please provide a name and phone number for a contact person in case of an emergency.
- xi. The sending club would be advised of the arrival of their slides where possible
- xii. The division would handle all work submitted with the utmost care and discretion but because of many issues outside of their control they cannot be held responsible for any loss or damage.
- xiii. There may be general problems related to the club work submitted and the judges may often give a general comment on the tape at the end of the judging session. To support positive feedback, consideration should be given to these comments being supported by slides or notes from the judging panel or individual judges.
- xiv. If a club has any specific problem that they wish to discuss this may either be submitted in writing or put on the tape for the judges benefit. Please include a note to indicate that there is a personal message on the tape submitted. Don't use a personal tape with anything of value on the reverse side as this may be lost while taping the slide comments. All clubs should feel free at any time to communicate directly with the Chairman on any item that may present a problem.
- xv. Standard practices of projection viewing and judging of slides at either clubs or salons will be found in the judging section. Clubs would be well advised to study these requirements so that illumination is standard at club and Salon levels.

3. Glass Mounted Transparencies

Most photographers use glass mounting and using Erie mounts to frame and protect their slides before submitting them for competitive judging or viewing. This remains the

only effective method of protecting slides at Interclub and Salon competitions. For the information of club beginners the following information may be of relevance. To



- A day light balanced light box
- Selection of Erie mounts (Available from the PSSA Regalia Division)
- Gépe Anti - Newton protective glass mounts.
- A pair of quality sharp scissors.
- Bulldog clip
- Labels for spotting and titling.
- Anti static brush for the removal of dust spots.
- A can of " Dust - Off "
- Erie mount size selector.
- 8x enlarger viewer.
- Colour Adhesive Spots (Available from photographic dealers)

(All the required items are available from photographic or stationary shops.)

The following method with variation from person to person may be used:

Erie mask are available in sizes from 1 - 8 and the selection of a suitable number would compliment your composition. After selecting the required mount ensure that the corners are rounded by rubbing your fingers on the inside of the Erie mount. The use of a soft HB pencil to round the corners could be used. Using a light box the slide can be taped to the gray coloured inside of the Erie mask. Although both sides of the Erie mask can be used, some people use only the single gray section and the white section is be coloured with a black marking pen , for use on a future slide.

Using the anti static brush and the "Dust-Off" ensure that all visible dust particles are removed from both the slide and the two glass mounted Gépe frames. The next step would be to tape the Erie mounted slide to the white inside of the Gépe mount. The viewing side of your slide should be taped to the inside of the glass frame. Before finally closing your slide it may be prudent to use a small hair dryer to blow the final specs of dust off, this will also have the effect of drying any moisture which is still avail. The slide can now be closed and viewed on the light box with the viewer to see if it is mounted properly and that all the edges are clean and smooth and that no dust spots are visible. For further information the sequence of framing should be as listed below.

Glass Slide Mounts

Glass slide mounts can be used but are not recommended as they may jam in the projector.

To assist the projectionist at clubs and Salons there is a universal method of spotting a slide so that it will be placed in the projection tray the right way up. Hold the slide so that it is viewed correctly, a colour spot is placed at the bottom left hand corner so that when it is placed in a universal tray the slide will be upside down with the spot at the upper right hand corner.

Any slide submitted to a Club or Salon which is not correctly spotted and titled may be disqualified.

The spot on a slide indicates to the projectionist the position of the slide the tray. All projectors reverse the image of a slide vertically and horizontally on the screen.

If this slide (Figure 1) were placed the projector this way, the result would be as in figure 2

Figure 1
Figure 2

Therefore, a spot is necessary to place slide correctly in a tray. Notice that the slide is spotted on the bottom left hand corner when the slide is viewed in the normal way. The result will then be as in figure 3

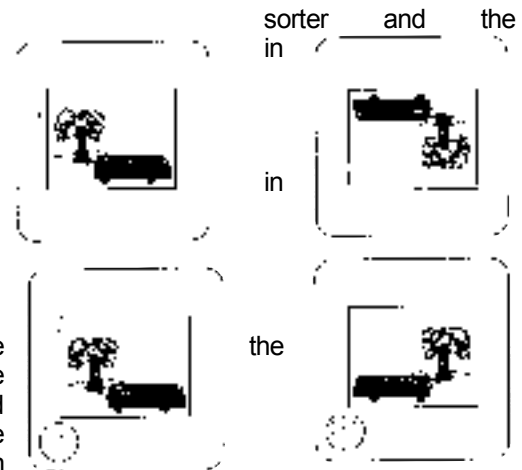


Figure 3

Figure 4

If you want to reverse the picture with the bus on the left and the tree on the right, the slide is turned around and again spotted on the bottom left hand corner as in figure 4

Note: The spot must be clearly visible (10 mm diameter)

Titling the slide is done in line with the spot. The title must be clearly written in capital letters preferably the right way up as they are stacked in the tray. (Figure 5) The title is important as the sorter can see that all slides appear in the sequence as recorded on their record sheets.



Place title upside down here Figure 5

A further step to the above which is very important in work submitted to salons, is your name and address on the slide. This ensures that your work is not lost (see Figure 6). The address can also appear on the back of the slide if no space permits in the front.

Tags for all of the above are available at photographic dealers and if glass mounts with masks is used, it is advisable to place these under the glass as those placed on the outside may come off.

Figure 6



All that is left to do now is to place your name and address on the slide. This can be done via another gummed label on the reverse of the slide.

A Few tips to remember:

- To remove stubborn statically attracted dust from your transparency. Use the anti static brush previously mentioned or as an alternative the use of a small paint brush which has been drawn through wool.
- Often when viewing glass mounted slides, moisture will be evident. To overcome this , warm the slides up on a light box or use a small hair dryer to get rid of the excessive moisture. As a further precaution all slides should be stored in a warm dry place together with a bag of silica gel.
- Keep the light box cleaned with a cloth to ensure that dust is not transferred to your slides while viewing.
- Make sure that your labels and the tape used for masking sticks to the glass and that no edges stick out as this will jam the projector.
- When mounting a slide consider whether by reversing the image you capture the viewers attention immediately. Mount your slide to provide most impact.

Because of the western culture habit of reading from left to right reversing of an image may improve impact. Nature photographers often reverse a slide so that an unsharp part of the subject is to the right, this ensures that initial impact is not lost. Beware though, very few people will accept a slide which shows a well known land mark e.g. Table Mountain the wrong way round. The same would apply to letters and figures in a picture.

As a final reminder care should be taken that all competition slides are clean and without ragged edges on the mount.

Masking of Slides in non - glass mounts

At the coast, in humid conditions, it is extremely difficult to mount slides between glass and even when the glasses are dried with a hair dryer the moisture seems to penetrate after the slide has been mounted. Even slides from non coastal areas suffer from moisture on glass framed slides. The only obvious solution is not to use the glass framed mounts at the coastal areas, unfortunately this would pose various other problems.

Gépe Mounts

There are two type of Gépe Mounts available. The first is a square cornered type with the mask of different sizes already embodied in the mount so no extra work is required.

The second is as follows, both are available from the PSSA Regalia Division:

Use the ultra - thin mounts either with anti - Newton glass or glassless. Thicker mounts have a tendency to jam certain makes of projectors. You will need either polyester tape or Scotch magic tape, Masks such as Erie for rounded corners or Gépe for straight edges of any shape and size.

Make sure the edges of the cardboard masks are clean. Cut mask to fit frame making sure the aperture is in the centre. Stick mask to the inside of the mount with a small piece of tape. Position slide in masked mount and stick to the opposite end of the mount with another piece of tape.

The slide and mask are both now secure and will not move in transit. Now clip two halves together and your slide is quickly and easily mounted.

Be sure that the labels and spots stick to the mount so they do not come off during projection, jamming the projector. Remember that a good slide can be spoilt by poor masking. Take care with the finishing touch.

Also bear in mind that slides too thick for projection would be rejected by Salons.

Masking tape should never be used

Tip - For spotting your slides in the left hand corner with your chosen coloured spot, buy a strip of white spots and with a water colour brush, paint over all the spots with food colour dye.

Print Division

1.Introduction

The main purpose of this Division is to provide a service to isolated or small PSSA affiliated clubs to have their prints evaluated by judges in the major centres. This service is also available to individual PSSA members. Any person that require assistance with the pre evaluation of their prints before submitting them for Honours and Awards assessment could contact the Print division to obtain names and telephone numbers of judges qualified to assist. Any individual that does receive assistance must accept the fact that such evaluation would not necessarily guarantee acceptance of their panel in full.

The division consists of a Chairman and any number of members he wishes to co-opt onto his working committee if circumstances necessitate it

The chairman is appointed by the Board of Directors of PSSA, meeting at the annual PSSA congress. He is not an automatic member of PSSA Executive, neither a Director but an autonomous Division responsible to the executive by way of a monthly report. He is also expected to provide material on the Division for inclusion in the PSSA magazine IMAGE.

Services Available

- Judging / Evaluation of affiliated clubs and / or individual PSSA members prints for advancement or an opinion.
- Evaluation / Selection of individual slides for panels for Honours or prints for Salon entries. Remembering that by virtue of the nature of judging Honours panels and Salons this Division cannot be held responsible for the non-acceptance of submitted work.
- Judging of inter - club competitions by either providing judges that can travel or to have prints sent to the Division who will then select judges to judge the competition.

2. Sections

The Print Division has two sections, namely:

2.1. Monochrome Prints - any monochrome tone plus (optionally) one colour, i.e. sepia, blue etc. Black and White and one colour.

2.2. Colour Prints - any print not falling into the Monochrome category.

2.3. A Club may choose to either incorporate or separate both commercially and digitally produced photographs as they desire.

2.4. A National Salon may choose to either incorporate or separate commercially produced photographs as the Salon Director chooses and is sanctioned by the PSSA Salon Coordinator. His decision must be very clearly defined in the Entry Form so that there is no misinterpretation on the part of the entrant or the Salon or the Salon Judges.

2.5. International Salons must follow the instructions laid down by the International Society from which they receive their Patronage otherwise they will not receive their international recognition. This may differ from South African standards but must be accepted and clearly defined on the Entry Form.

3. Print Origin

The original image must have been made using any recognized photographic process/camera. Photogram techniques are also accepted.

4. Print Production

Any recognized means of reproduction may be used, the only criteria being that "commercial prints" must be processed by a commercial print laboratory. There is no separation between prints produced by chemical means and those produced digitally using any form of computer technology, nor whether the original image was acquired on light sensitive material that is chemically processed or images acquired using a digital camera.

5. Size of Prints

The minimum acceptable image size is 6" x 8" (152 x 203mm) and the maximum image size, including the mounting, is 16" x 20" (406 x 508mm).

6. Mounting

Mounting of prints is optional, however, block mounted and framed prints will not be accepted for competition and exhibition. Titles may be placed on the face if the author so wishes, but not recommended.

7. Identification

The prints must bear the name and address of the author, the title of the print and an orientation mark on the reverse side of the print. Any additional information such as the author's club, previous awards and telephone number will assist in administrative matters if required.

8. Competitions

All PSSA recognized National competitions will be run according to these rules. Should exclusions be made an alternate section is recommended for the sections excluded. It is important to note that there are International Salons with FIAP and PSA patronage, which have prerequisites for their recognition, which will have to be adhered to, notably with regard to size, original and production, and definition of monochrome.

9. Honours

These rules apply for all Honours applications. Further details appear in the Honours and Awards information brochure.

10. Club Activities

Clubs must attempt to arrange activities to encourage print work. The change of rules may take time to implement, but should the changes not be accepted, the Club may make alternate rules to accommodate the needs of their members. It is recommended that the number of points for prints and awards for promotion be in the ratio of 2/3 to 3/4 of that of slides.

Clubs are encouraged to follow the lead provided by PSSA and the other international bodies in including both chemically and digitally produced images in the same section, and even to go as far as including Commercial prints without a separate category, as the greater competition will improve standards. However, each Club must make its own decisions to cater for the needs of its members, and some clubs may find separating pictures by technique is a useful tool to teaching the techniques to their separate followers.

11. Digital Manipulation

Digital manipulation is an accepted part of photography. The original image must have been made by the exhibitor on a recognized camera and all modification of that original must be made by the exhibitor or under his personal direction. For the purpose of telling a true story (not manipulated), images in Nature, Photojournalism and Photo-Travel may not be manipulated.

Most digital photography starts with conventional film that is scanned (except when a digital camera is used), so there is no doubt it starts as a photographic process. Digital photography provides many more options than traditional photography, but it is no less "pure". The computer allows the photographer to make massive adjustments or change a single pixel. That's not very different from the choices that are available to the experienced darkroom worker, except perhaps in scale or efficiency.

Many worry about the ease with which a digital image can be manipulated, afraid it will be abused. A good digital photographer can create a new image from elements of an existing photograph, and if well done can look as realistic as if it was done by conventional means. Consider the statement that a camera never lies. That is only half the story, for conventional photographs don't necessarily tell the truth. It is the photographer who controls whether an image is honest or deceitful. If anything, digital

photography is making the average person more aware that images can be untrustworthy.

Consider the ability of digital photography as a retouching medium, easily removing dust and scratches. The few photographers who object to this use probably also object to dodging and burning as a method of print control in the conventional darkroom.

12. Commercial Prints

This is not a separate section but a sub-section of Colour Prints or Monochrome Prints, as the case may be. Commercial Prints are those not made by the author/exhibitor, but processed by a commercial print laboratory, the name of which must be stamped on the back of the print.

Audio Visual Division

1. Introduction

This Division furthers the interest of the audio visual worker. (An audio visual programme describes a series of slides which, when shown in sequence, has an accompaniment of words and/or music and tells a story.)

All individual members of clubs are asked to contact the AV Chairman concerning any matter connected with audio visual work.

Registration with the Division is important - as this enables direct contact between various workers when help and advice is required. Forms are available from the Chairman of the AV Division (see inside cover of IMAGE).

The main purpose of this Division is to provide a service to isolated or small PSSA affiliated clubs to have their audio-visual evaluated by judges in the major centres. This service is also available to individual PSSA members. Any person that require assistance with the pre evaluation of their audio-visual before submitting them for Honours and Awards assessment could contact the Transparency division to obtain names and telephone numbers of judges qualified to assist. Any individual that does receive assistance must accept the fact that such evaluation would not necessarily guarantee acceptance of their panel in full. This method should only be used in areas removed from the selected Honours and Award Chairman. In all cases the Transparency division chairman would request advice from the Honours and Awards chairman before providing the names of qualified competent judges for assistance.

The division consists of a Chairman and any number of members he wishes to co-opt onto his working committee if circumstances necessitate it

The chairman is appointed by the Board of Directors of PSSA, meeting at the annual PSSA congress. He is not an automatic member of PSSA Executive, neither a Director but an autonomous Division responsible to the executive by way of a monthly report. He is also expected to provide material on the Division for inclusion in the PSSA magazine IMAGE.

Services Available

- Judging / Evaluation of affiliated clubs and / or individual PSSA members audio-visual for advancement or an opinion.
- Evaluation / Selection of individual audio-visual for panels for Honours or audio-visual for Salon entries. Remembering that by virtue of the nature of judging Honours panels and Salons this Division cannot be held responsible for the non-acceptance of submitted work.
- Judging of inter - club competitions by either providing judges that can travel or to have audio-visual sent to the Division who will then select judges to judge the competition.

Digital Manipulation

Digital manipulation is an accepted part of photography. The original image must have been made by the exhibitor on a recognized camera and all modification of that original must be made by the exhibitor or under his personal direction. For the purpose of telling a true story (not manipulated), images in Nature, Photojournalism and Photo-Travel may not be manipulated.

2.PSSA Annual Audio Visual Competition

2.1 Rules

The Competition is open to:

Individuals who are full members of PSSA. NB! Individual entries must be the work of one person only. No assistance whatsoever shall have been received with the commentary, transparencies, titles, sound mixing etc. A narrator may however be used to read or speak the commentary, poem etc. Recordings of vocals or solos may only be used under certain conditions (see Copyright Material below).

Groups of two or more authors or participants. The names of all authors or participants and assistance received must be declared on the entry form. To qualify for Impala Trophy points each participant must be a full member of PSSA. Points will be credited to the group, not to individual members of a group.

Clubs which are affiliated to PSSA. A minimum number of three authors is required for club entries. Participants must be members of the same Photographic Club.

2.2 Copyright Material

Entrants using copyright material must supply written permission to use such material and this permission must accompany the entry form. (Refer also to the "Re-recording rights" section in this book.)

2.3 Subject

The choice of subject is entirely free. The Division reserves the right however to refuse entry to sequences which, in its absolute discretion, it considers to be undesirable or unsuitable for screening. The Division shall not be obliged to give a reason for any such decision but will notify the entrant and return the entry fee. The judges decision is final.

2.4 Duration

No sequence may exceed 10 minutes in screening time. Short series have greater impact.

2.5 Authorship

The names of co-authors or participants must be declared on the entry form.

2.6 Closing Date

The closing date will appear on all entry forms. No late entries will be accepted.

2.7 Entries

Only one entry per Individual, Group or Club is permitted.

Every sequence must be accompanied by an entry fee and an official entry form (obtainable from the Audio Visual Division on request) as well as a self addressed envelope or insured postal mailing label, or courier details.

Entries received without the entry fee, will not be submitted to the judges, nor returned.

A fee per entry (as published) payable by postal order or cheque, made payable to the Audio Visual Division.

Entry fee and entry form to be sent to the Chairman PSSA Audio Visual Division (address on cover of latest issue of IMAGE).

The slides, tape and cue sheets must be sent in a separate package (separate from the entry form) to the Chairman PSSA Audio Visual Division, care of the Congress Secretary of the annual Congress whose address will have been notified in IMAGE. In their own interests entrants should use strong re-usable packing. Care will be taken in the handling of all entries but this Division can accept no responsibility for loss or damage however caused. Entries not collected at Congress will be posted back not later than 7 days after Congress.

2.8 Slides

Slides must be mounted in 50mm x 50mm mounts, preferably with glass, conforming to International norm (length and breadth 49,8mm - 50,8mm, thickness 2,4mm - 3.2mm).

Decide on title slides for the series so that you can take suitable pictures for use as background to your title slides.

Do your homework on the chosen subject. Read all available material and ensure that you have all the how, when, where, what, how much, how big and why of the factual slide to enable you to shoot the best scenes and eventually write a good commentary, if required.

Always bear in mind that you are catering for a "general public" audience and that you have to make a programme within certain bounds. A running time of 4 to 7 minutes is ideal.

Consider how your programme is going to end. Work out a climax and ensure that you have the slides to fit the ending, as well as an "end" title slide.

2.9 Picture Taking

Get out and take the pictures needed to portray your theme or subject. When you have received your slides back from processing use a light box to sort them. Be very much aware of having sequences flow by avoiding sudden colour quality and slide density changes (don't let very bright slides follow immediately after very dull slides and visa versa).

Try to integrate long distance, closer and close up shots into sequences. These variations of camera distance, position and angle to the subject are necessary for continuity and enhancing the visual impact of your photographic show.

Project the slides after you have sorted them into the initial sequence on the light box.

Use the EDIT method of checking the quality of each slide in the projector.

- Exposure
- Definition
- Impact
- Technique

Check for composition, colour harmony and centre of interest. In other words, are the slides of a suitably high photographic standard for inclusion in the programme. If not, remove them and substitute or retake others.

2.10 Script

When writing the commentary the following are important considerations and help greatly in conceiving and producing a good commentary: use Roget's Thesaurus for a wider selection of words. When composing your sentences, use interesting words and facts but don't state the obvious, for this bores your audience instead of educating them.

Use simple language but include technical words if you have to. Keep the sentences as short and punchy as possible without tying yourself and your audience's attention into knots with long complicated ones. Sentences of about 10 words take about 5 seconds to read, adequate for the audience to appreciate the beauty of one slide on the screen. Use word-bridges so that the slides continuity is reinforced.

2.11 Commentary

Now comes the marriage of visual and audio. Project the slides and read the commentary, just to get the feel of the two working together. Do this a few times so that you can pick out where editing is necessary - both of the slides and the commentary. Cut out and throw out weak slides and/or change the script if necessary.

When strict editing has resulted in the slides and commentary meeting your demands, set about numbering the slides in sequence and type the script in double spacing in at least duplicate. The extra copies of the script are needed for the reader of the commentary, the recording engineer (even if he/she is your spouse) and other possible users.

Mark the script pauses for slide changes clearly using an understandable system of symbols e.g. / = 1 second, // = 2 seconds pause.

Ensure that the recording equipment is in tip-top condition and that the recording heads of the tape recorder, the capstan and pinch roller are clean and that the heads are demagnetized.

Whenever possible for open reel type recordings, use 19 cm per second speed (7,5inches per second). This gives the best quality recording and helps with any editing needed on the tape later.

Choose a high quality tape, with a long play tape being recommended so as to avoid bleeding. Standard or long-play tape usually yield better results. Many cassette tape units have two speeds. Use the highest speed for a quality recording.

Use a cardioid directional microphone in a reasonably sound-proofed surround such as the cushions of the lounge-suite, making them into a box. Install a light inside, pin the sheets of the script to the cushion in front of the reader and place the mike on a cushion between the reader and the script. Your reader must have a pleasant/good speaking voice.

Make a reasonably long trial run recording of the voice until you hear the reader settle into a natural and comfortable level.

Your recorder operator should have his/her own marked copy of your script and controls the time using a stopwatch. Times and pauses are signalled by some system other than by voice, such as torch or light signals.

If it happens that you fluff a word or line, don't stop the sequence of the recording. Simply re-read the paragraph and continue with the commentary to avoid volume or pitch changes. The mistake can be rectified when the recording is finished by cutting it out of the tape and splicing it or by copying and holding back.

If you have to splice the tape, use diagonal cuts and special splicing tape in order to dilute any clicks. The splicing tape is applied to the back of recording tape, the shiny side.

Your final tape should not have splices as these can part causing problems in your presentation. Each sequence should be on a separate tape for ease of reference in salons, lectures etc.

2.12 Music and Sound Effects

Choose music that is in keeping with the mood of the programme. Avoid music that has frequency or volume variations as this breaks continuity and diverts the audiences attention. Copy the music onto the next available channel of the recorder (you can always hire a reel-to-reel recorder for the weekend to do this) and tone down the music during the commentary to ensure that the music does not compete with the voice. Introduce sound effects for realism and to add authenticity by using the facilities of the recorder, copy the voice, music and sound effects onto one track of the tape of another recorder.

2.13 Polish

Impulse the tape for automatic projection using a commercial impulser or one of the methods described above. Many units incorporate their own pulse tone to change projectors.

The slides, all identically and centrally masked and mounted between glass, are numbered in sequence and them spotted in the customary fashion.

Make titles using high contrast black and white film. White letters on a black background result in black letters on a clear background and are ideal for montaging. Traversely clear letters on an opaque background are ideal for half return dissolved. Many computer programmes generate excellent titles.

For more advice or information write to the current A.V. Divisional Chairman.

2.14 Equipment

Since the greater majority of AV workers use the Mate Trac or Mate Trac compatible equipment, new and future AV workers are urgently requested to buy Mate Trac AV equipment since it will then be possible to use the same equipment during Salons or competitions. Please contact the chairman or members on the AV list for more details.

3.Audio Visual Judging Form

PSSA has a standard judging form, which can be used for all competition evaluation. If you can get a few hones evaluations using this form, it should give you a good idea of how a judge will react to your audiovisual program. By analyzing the judging form, you should be in a position to spot any imperfections. Eliminate as many of the defects as possible before submitting your entry.

Salon Criteria

PSSA Salon Standards & Requirements

Introduction

The Photographic Society of Southern Africa (PSSA), through the Salon Co-ordination Committee, offers recognition of Salons to maintain the desired standard of competency and as far as possible to protect the interests of all parties concerned. This is done by the Society giving PSSA Recognition and medals as the top awards for national salons.

PSSA claims this is necessary in order to testify to the local and International Photographic Community that the required standard has been met. PSSA is affiliated to the Photographic Society of America (PSA) and FIAP.

PSSA is also empowered to withdraw salon recognition and Medals if the standard is not maintained or achieved in which case PSA and FIAP will do the same.

Registration of Salon dates in good time (12 months for National and 24 months for International Salons) prevents overlapping of dates and also allows the Club sufficient time to register International Salons in the International calendar (and for the Society to monitor this process) so that the greatest possible coverage is obtained.

There are two circuits operating in South Africa, the National Salon circuit and the International Salon circuit. Registration of dates is designed to create the greatest opportunity for each Salon to receive the most support, which could be diluted when Salons overlap, but occasionally dates of a National and International Salon will be very close.

PSSA offers a Salon Entry Form postal service at a small fee (which is included in the Registration Fee) to Salons. Forms are inserted with the Society's magazine and are therefore received by all individual members of the Society and Affiliated Clubs. The Salon is also saved a large amount of money normally spent on postage.

All organizations, clubs or individual members are asked to contact the PSSA Salon Co-ordination Committee concerning any matter connected with Photographic Salons, the address of whom will be found in IMAGE or the Directory.

PSSA Salon Approval Requirements

The conditions for granting PSSA approval to Photographic Salons are :

1 Patronage

There are three degrees of patronage, viz.

- Patronage A - may be granted to International Salons open to any photographer anywhere in the world. Qualifies for PSSA Gold Medals.
- Patronage B - may be granted to National Salons that are open to photographers resident in the country in which the salon is being held. However overseas individual members of PSSA are entitled to enter this category. Qualifies for PSSA Silver Medals.
- Patronage C - may be granted to limited entry Salons i.e. where entrants may be limited by age, sex, number or area. If confined to an area, at least three clubs must be competing. Qualifies for PSSA Bronze Medals.

2 PSSA Club Membership Essential

Only Clubs that are members of PSSA may seek PSSA Salon Patronage or Approval.

3 PSSA Approval and Patronage

A club wishing to stage a salon for the first time will apply for PSSA approval. This confers upon the Salon the support of PSSA members because acceptance points so gained will count towards the Impala Trophy standings, Diamond Ratings, Premier Club Award and EPSSA Honours. Approval does not carry any PSSA medals, but Patronage does.

Notice of the Salon is published in IMAGE, the Society's journal.

On this first occasion of the organization and presentation of a Salon, the Salon is assessed and if it achieves the required standard of competency then the club may apply for PSSA Patronage for subsequent Salons.

The award of PSSA Patronage carries PSSA medals as well as acceptance points for the Impala Trophy, Diamond Ratings, Premier Club Award and EPSSA Honours.

4 Salon Notice Period

Notice to PSSA of an intended Salon must be given at least 12 - 15 months prior to the closing date for entries. Receipt of a completed application form at least a year in advance is however preferred.

5 Salon Sections

There are 3 basic sections that may be included in a salon.

Basic Section, Subsection and Nominated Section Examples

- (1) Slides
 - (a) Nature (General)
 - (i) Wildlife or Birds
 - (b) Pictorial (Open)
 - (i) Contemporary
- (2) Prints
 - (a) Monochrome Pictorial
 - (b) Nature
 - (c) Colour Pictorial
 - (d) Commercial
- (3) Audio – visual
 - (a) Single Projector
 - (b) Multi-projector

There are 3 basic sections, which can each be provided with a subsection. If a salon chooses to have a specialty subsection then this is restricted to only one, no matter what its special subject.

See the list of suggested subsections under definitions.

PSSA will award medals to approved basic sections, subsections and nominated subsections. Approval for sections and subsections must be obtained when applying for PSSA Approval of the Salon for these sections to qualify for Medals.

6 Application Form

PSSA Salon approval or patronage will only be granted on formal application provided that such application is made in writing on a form obtainable from the Salon Co-ordination Committee. The Postal, Fax and e-mail addresses for the Committee are published in Image.

7 PSSA Monitoring/Evaluation of a Salon

The Salon Director must be in possession of the Societies regulations governing the staging of a Salon and signify to the PSSA Representative his knowledge of its contents.

An invitation must be sent to PSSA to view any Salon. A representative of PSSA, who will report to the Salon Co-ordination Committee, must have viewed a previous Salon. PSSA will appoint this representative who will have received a copy of the PSSA and/or PSA/FIAP rules governing Salons and made himself/herself familiar with these rules and check that they are adhered to. He/she must sign that he had received a copy of these rules and in signing verifies that the Salon has complied with them all. The PSSA representative must also attend all judging sessions.

8 Number of Prints and Slides and Print Sizes

International Salons must conform to the internationally accepted rules (PSA and FIAP) for Salons with regard to the number of entries (normally four per section).. National salons may however increase the number of prints or slides per entrant to a maximum of six (6) per section.

9 Salon Evaluation Report

There is a PSSA Star Grading system for Salons for excellence in the concept of Hotel Star Grading. Salon Grading may be withdrawn for Salons that do not meet PSSA standards, and Medals awarded by PSSA to approved Salons may at any time be withdrawn unless a favorable report is received on general Salon execution, the judging and viewing of a Salon.

10 PSSA Patronage Display on Salon Documentation

The words "PSSA approved Salon Patronage A, B or C" and Salon Star Grading must appear on the entry form and catalogue of any Salon which has been approved by PSSA and the PSSA logo must also appear prominently. The same applies for International Salons with PSA and FIAP approval.

11 Acceptance Notification Requirements

No acceptance reports may be issued nor any results published until the Salon Director has checked and verified that all acceptances and awards have been correctly recorded. Once published in any form (mailed, e-mailed, faxed, published on a website, etc.) results may not be withdrawn or altered in any way. Acceptance reports must be sent out within seven days of completion of judging, and in order to allow time for checking, should not be sent out less than 48 hours after judging.

12 Entry Return Requirements

All entries must be returned within ten days of the closing date of the exhibition in the manner instructed on the entry form where extra money has been paid.

13 Salon Judges Requirements

A minimum of three judges of whom two are proven competent photographers (Honours holders) is required for each section. Judges for an International Salon must have a creditable record of judging. For example being a judge at least once before at a National Salon. Their names must be advised to the Salon Co-ordination Committee and must appear on the entry form and catalogue.

PSSA strongly recommends that no judge of any section or subsection of a Salon should be a member of the Host Club. If however, despite this PSSA recommendation, a Host Club Judge is engaged for one or more sections, no member of the Host Club will be permitted to win any of the top awards for the sections in which the Club Member was a judge.

It is recommended, in the interests of preserving the integrity of members from undue criticism, that the spouse of a judge should not enter the sections in which their partner is judging. If a spouse enters they shall not be eligible for any award or COM.

14 Judging Procedure

The judging of entries must conform to the accepted International Salon Judging practices and standards with regard to seating of judges, equipment employed and illumination.

15 Acceptance Percentage

The minimum percentage of prints or transparencies that may be accepted for exhibition must be 25% to 30% of either. Twenty-five percent of the entries must entail at least 80 slides or 80 prints. If in the opinion of PSSA the quality of the exhibition is not sufficiently high, approval may not be granted for the next Salon.

16 Prizes/Awards

The prizes/awards to be awarded shall be clearly specified on the entry forms.

17 Exhibition

The entry form shall state clearly where and when the acceptances are to be screened in public if at all possible.

- The slide exhibition need not be performed on dual/multi-projection - single projection is also acceptable. Background music is not essential but advisable. (The lack of equipment should not hinder the staging of a salon performance).
- The salon is not an audio visual, but rather the exhibition of quality photographs and audio visual techniques should be minimal.
- Should music be used in the performance, the music should be complimentary to the images and the emphasis of the show should be on the images.
- Images should be screened long enough to allow the viewers to appreciate the quality and maintain the impact. As an indication, the image should be held on the screen for 6 to 8 seconds.
- Multi-images should not be used (maximum two). If two images are screened, the time on the screen should be lengthened (comparisons are usually made with more than one image, which may not be desirable).
- It is strongly recommended that the entire exhibition (slides and prints) be recorded on video. A copy should be forwarded free of charge to the chairman of the PSSA Audio-Visual Library for use by PSSA to the benefit of its members and future advertising of your Salon.

18 Catalogues

Catalogues must be distributed before or at the latest, at the exhibition.

Catalogues must be sent to all entrants. Two catalogues must be sent to the PSSA Salon Co-ordination Committee and one to the Regalia Division to correlate the Impala Trophy and Premier Club awards and EPSSA applications. FIAP requires colour pictures of some of the winning entries. No monochrome copies of colour prints are permitted.

Prints should preferably be numbered and the equivalent number displayed in the catalogue.

Catalogues with colour images are more expensive and if used must conform to the rules of the controlling body. A more economical alternative for National Salons would be a simple listing of acceptances and awards.

19 Damage to Salon Material

The organizers must take every precaution against possible damage to films, tapes, slides and prints. That is projectors and recorders of high quality must be used, operated by skilled projectionists in accordance with the prescribed rules set out in the "PSSA Recommendations for Sound and Synchronization."

20 Legal Responsibility

The organizers must undertake to comply with the provisions regarding the Censorship Act and Musical performing Rights and Re-recording Rights from commercial music material. If unsure of these regulations contact the Salon Co-ordination Committee.

21 Packing of Entries

Salon organizers must return all entries in such a manner that adequate postal protection is afforded regardless of the packing in which the entry was received.

22 Mail Guidelines

Salon organizers must use a suitable postal system e.g. insured, registered mail or courier if instructed by entrant so that proof of individual posting is available for each entry should there be an enquiry at a later date. If extra money is required to cover these costs it must be detailed in the entry form. A register of all Postal Tracking and Courier Waybill numbers must be kept for future reference.

23 Medals

Recognized National Salons receive PSSA silver medals for the highest award in each section of the Salon. Recognized International Salons in South Africa receive PSSA gold medals. PSSA medals will normally only be granted for the following sections:

National Salons: Silver medals: Pictorial slides, Nature slides, Monochrome prints, Colour prints and approved nominated sub-sections e.g. Altered Reality, Birds etc. for slides and nature and pictorial, etc. for prints

International Salons: As above but Gold instead of Silver.

A fee will be charged to cover the actual costs of the medals and associated mailing costs. The medals will only be supplied by the PSSA Salon Co-ordination Committee on receipt of the applicable form and fee.

Where International Salons offer the Photographic Society of America or FIAP medals, these would be awarded to the entry gaining the top awards in a section. The PSSA gold medal would be presented to the "most successful author" in a section.

24 Complaints

Complaints by entrants in regard to any aspect of the running of the salon or the handling of entries must be addressed to the Salon Director in writing. If no satisfactory reply is received the complaint must then be addressed in writing to the Salon Co-ordination Committee who will take up the matter. Requests/complaints to the PSSA Salon Co-ordination Committee will only be dealt with if submitted in writing. It is very important that PSSA receive these complaints for everybody's future protection and proper management of the Salon Star Grading system.

25 Handling of Slides

Salons must not let slides out of their possession, slides must not be removed from their mounts. Salons must make copies to give to the printers for catalogues and not use the originals.

26 Copyright

Approval is not given to any Salon that automatically removes copyright from the author. Any request for copyright must be made to the author in writing who in turn must give written authorization. To obtain this authorization the entry form must clearly request this approval from the author.

27 Language

Entry forms for national Salons may be printed in both English and Afrikaans. International Salons with FIAP recognition have to conform to their (FIAP's) language requirements.

Star Grading of Salons

There are no hard and fast rules for the Star Grading of Salons, which will be from one to five.

The first consideration for awarding or increasing the Star Grading will be good reports from the PSSA appointed scrutinizers on the formalized Salon Evaluation Report Forms, as well as complaint-free Salons for two consecutive Salons staged by the same Club.

Reduction or removal of a Star Grade will be dependent on the nature of written reports of complaints, the PSSA Scrutinizers reports, together with any reports from the Salon Director in mitigation. Salons who have had a One Star Grading removed who receive unsatisfactory reports will be considered for removal of future PSSA Patronage.

The procedure to be followed and the decisions arrived at will follow a report compiled by the Salon Co-ordination Committee with its recommendations to the Executive Committee. After scrutiny by the Executive Committee the report will be submitted to the Board of Directors for their final decision.

The board decision and resulting Star Grading for the next Salon will then be advised to the Salon Director.

PSSA Guidelines for Running a Salon

Introduction

PSSA guidelines for photographic club members considering taking on this very rewarding task of running a salon are as follows:

Be clear in your mind as to why you wish to run a salon. Realize that it is a lot of hard and responsible work. Presentation of a salon can however be very good for team building in a club if the Salon Director strives to involve as many club members as possible. However everybody involved must be made aware of his responsibility to the entrant's valuable assets, which in most cases are irreplaceable.

1 Provisional Approval

Arrange a meeting of persons including members of the previous years Salon Committee, to decide on the approximate date for the next Salon. Get provisional approval from the PSSA Salon Co-ordination Committee (at least a year in advance).

2 Committee

The following posts are to be filled :

- **Director** Must be familiar with all the PSSA and PSA and/or FIAP (for International Salons) rules. He must control all his committee members and be aware of their actions.
- **Secretary** Must keep minutes of proceedings at meetings as well as attend to all Salon correspondence.
- **Treasurer** Must be someone capable of keeping books, preparing a budget for the Salon and associate program
- **Advertising Manager** Responsible for obtaining adverts for entry forms and catalogues which is essential to make ends meet. He could also be responsible for PRO work.
- **Editor** Responsible for the final lay out of the entry form and also the catalogues. Proof reading is essential, as there are always errors which can find their way into the text of the catalogue.
- **Sectional Chairperson** One for each section being run. The entries received are his/her responsibility until such time that they are posted back to the authors. Each sectional Chairperson should select a sub-committee to assist him/her with prejudging work, on judging day and packaging and returning of entries after the Salon.

3 National or International Salon

Decide whether you want to run a National Salon (only PSSA rules to adhere to) or an International Salon where a whole new number of rules and regulations from PSA and/or FIAP have to be complied with.

4 Salon Format

Decide on the format of the Salon i.e. Prints, Slides, Audio Visual, Nature, Pictorial and different categories in a basic section for example in Pictorial it may be Landscapes, Portraits, etc.

5 Salon Calendar

Decide on the following:

- Closing date
- Judging date
- Posting notifications
- Posting total rejects
- Posting catalogues
- Exhibition dates
- Posting acceptance stickers
- Posting all entries for return
- Post mortem

These dates may be altered by the PSSA Salon Co-ordination Committee to fit in with the Salon Schedule so that overlapping is controlled.

6 Entry Form

As far as possible the rules on the entry form should be uniform with those found in other entry forms. The entry form should be as simple as possible as too many rules can confuse entrants. The information that must appear on the form is:

- The rules of the Salon and clear definitions of all sections. Refer to “PSSA Definitions” later in this chapter for guidance.
- A calendar of events:
 - Closing date
 - Judging day

- Posting of total rejects
- Publication of results and posting of notification cards to authors
- Exhibition dates and venue
- Final posting of entries and catalogues
- A list of Judges with their credentials
- List of medals and prizes/awards to be awarded by the judges.
- Prominently display PSSA, PSA and FIAP approval status - if received. Logos' of these sponsoring bodies must also be prominently displayed.
- The cost of entering each section and any extra costs for special return
- Provision for special instructions (e.g. return via courier, etc.)
- Provision for recording entrant's Honours, Club (National Salons), Country (International Salons), Diamond Ratings, Club Star Grade

7 Exhibition Venue

Decide on a venue. This must be suitable for the type of Salon i.e. Prints, Slides, Audio Visual. The venue must be available for the dates chosen. If a telephonic booking is made, this must be confirmed in writing.

8 Salon Judges

Decide on the judges for the various sections. Try to maintain a balanced judging panel. Let nature experts judge nature and pictorial workers, the pictorial section. The Salon may lose valuable entries if you are seen to mismatch judges and expect a predominantly pictorial judge to judge nature entries and visa versa. At least two of the judges should be recognized competent photographers (Honours holders).

PSSA strongly recommends that no judge of any section or subsection of a Salon should be a member of the Host Club. If however, despite this PSSA recommendation, a Host Club Judge is engaged for one or more sections, no member of the Host Club will be permitted to win any of the top awards for the sections in which the Club Member was a judge.

It is recommended, in the interests of preserving the integrity of members from undue criticism, that the spouse of a judge should not enter the sections in which their partner is judging. If a spouse enters they shall not be eligible for any award or COM.

9 PSSA Approval/Patronage

Complete the Salon Approval Application form and return it to the PSSA Salon Co-ordination Committee once all of the above have been decided (remember you spoke to him provisionally regarding the dates etc.). Apply also for patronage of PSSA and find out whether medals will be available for the Salon from PSSA. Medals are not awarded for the first Salon but if PSSA is happy with it's running, they may grant medals for subsequent salons. If it is the first Salon run by the Host Club, but the Salon Director has staged a previous successful Salon, special Patronage may be granted at the discretion of the Salon Co-ordination Committee.

A Registration fee is payable with the application form for formal registration of the Salon. This registration fee covers PSSA postage, correspondence and sundry expenses as well as distribution of your entry form with Image.

PSSA Medals, if granted for a Salon achieving PSSA Patronage, must be purchased through the Salon Co-ordination Committee from the Regalia Division.

10 Confirmation with Judges

Once approval has been obtained from PSSA, advise to judges of the dates by telephone and confirm whether they will be available. Then confirm in writing. Inform them of the dates, times and venue and ask them to confirm in writing to you. They must realize that no changes can be made in your judging schedule once they have accepted. They are committed.

11 Printing of Entry Form

Once everything has been finalized and the Salon Co-ordination Committee has approved your entry form, arrange the printing of the entry form. Study other entry forms for layouts, entry stubs, return labels, etc. The biggest problem is to obtain a sponsor for the printing of the entry form. When one is obtained, confirm in writing and obtain their acceptance in writing.

12 Mailing of Entry Form

Mail your entry forms with plenty of time to spare, at the very least 3 months before your closing date. Either use the PSSA mailing service (forms are enclosed in IMAGE magazine to all individual members and PSSA Affiliated clubs), or privately. The cost of using the Image magazine service is included in the Salon Registration fee, and entry forms must be delivered to the Editor 3 months before your closing date.

13 Inform Sponsors

Send your sponsor an entry form with the account for the printing so that they can see that the form has been done and their advert placed and printed correctly.

14 Entry Form to Judges

Send an entry form to the PSSA Salon Co-ordination Committee (also check that your dates have been published in "Salon Scene" in IMAGE magazine).

15 Entries

Entries will hopefully arrive in abundance. Be prepared to receive the majority of the entries in the 4 or 5 days before the closing date.

16 Entry Management and Recording

The big job is to get the entries numbered and arranged and cross-checked ready for the Salon judging day.

Each and every parcel, as it is received needs to be recorded and numbered with the entrant's number before it is opened. Each and every image must be identified in its judging order and recorded in your register be it manual or computer and that number must be recorded on the image. The numbered packing material must be placed in numbered containers and recorded for quick retrieval, because the material must be returned to the entrants. This way mistakes are eliminated and the Salon Star grading is not at risk.

17 Judging Requirements

Procedure during judging of slides (adaptable for other sections e.g. prints):

17.1 Equipment

There are PSA requirements for the conditions of projecting, seating of judges etc. which should be consulted. In practice however Sectional Chairperson can use only the best available on the market e.g. Leitz Pradovit projector on a sturdy stand and a large 1,8m x 1,8m white Lenticular screen (black or reverse to prevent light passing through). Other items needed are a score box. Make sure that all the lights and buttons function. Provide a very dim light for the scorers and extension cables for all the electrical equipment. A spare projector or a spare lamp and fan belt are essential but these can be shared by both slide sections. It is essential that the judging room or hall be visited before hand in order to set up the equipment. The access door to the judging room should not let in bright light or sunlight. Good ventilation especially in summer is essential.

17.2 Workers

Your workers in the judging room should be wide-awake and may not comment on the slides or the judges' decisions. They are there to do a job especially to iron out any problems and not to watch slides, which they should have been seen to the previous evening when a revue and practice is held to ensure there are no hitches. The sectional chairperson is in control of the entire operation; including the judges and he can request even instruct the Salon Director to remove him/herself should the latter interfere.

17.3 Back-room

The slide trays are arranged either in the back room or if possible in the judging room where there is little danger that they might be knocked over. Take special care that the sequence of the slides in trays is thoroughly mixed up in order to give all authors a fair chance. A tray with approximately 20 slides which are not for judging is prepared. These are shown first in order to allow the judges to adjust their eyes to the conditions and to check the score box and other equipment. The next step is to run through 10 - 20 slides from any tray in order to give the judges an indication of the standard of entries. After this quick check project the slides from the first tray for judging.

17.4 Scoring

It is advisable to have two people on scoring -both add up the score, one writes it on the score sheet while the other person checks the entry. This is tiring work and the workers should be rotated and/or relieved often. If they have missed a score they should shout IMMEDIATELY so that the mistake can be corrected. There are different scoring systems in use and the PSA suggestions should be consulted. A popular numerical system, which uses consecutive numbers e.g.:

- 1 = wrong category which is declared after discussion among the judges
- 2 = out
- 3 = unsure
- 4 = in
- 5 = award

works very well.

17.5 Grounds for Disqualification

Salon Directors must take care not to unduly disqualify any slide or print, and when instructing judges must ensure that the rules are clearly understood by all. This is one of the reasons you sent an entry form to each of the judges, and pertinent rules should be read at the judge briefing session immediately prior to judging to answer any questions and clarify any points that are raised. Once this briefing has been completed, all decisions must be consistent and not vary from the instructions given.

Wrong Section: Disqualification for an image in a wrong section can only be done if the entry form specifically states that entries qualifying for another section will not be accepted and will be disqualified. In this case the rule concerned must be highlighted to the judges, and disqualification may only be done by the judges (not the Salon Director) after consultation and consensus. By definition, the Pictorial (Open) section is **OPEN** and no entry in this section may be disqualified for being in the wrong section.

Similar entries: Only in cases where pictures from the same author, deemed after comparison by the judges to be almost identical, can the second image (in the sequence listed on the entry form) be disqualified, and only if the entry form stipulates that similar images will not be accepted.

Nature: Entries in the nature section that contain obvious and significant human elements may be disqualified. Nature Landscapes may only be disqualified on the grounds of plant life that is not indigenous under the strongest evidence that the scene contains foreign exotic Flora. Example of Golden Poplars at Golden Gate or Fir Trees in the Mpumelanga lowveld would be grounds for disqualification, but Fir Trees in European or American landscapes would be perfectly natural and **may not** be disqualified. Salon Directors and judges must be extremely careful not to disqualify images too easily.

Does not fit Definition: In cases where the current PSSA definition has been faithfully reproduced in the entry form under Conditions of Entry, and in the considered opinion of the judges and after discussion and consensus that the image does not fit the definition, may an entry be disqualified. This must be done by the judges, not the Salon Director.

Previous Acceptance: The Salon Director may disqualify an image that has been previously accepted on the same Salon. However, images that have been previously submitted but not accepted **may not** be disqualified, as the entrant has the right to a second opinion from a different set of judges.

Offensive material: Any image that the Salon Director considers pornographic or offensive to the public may be disqualified on consultation with the judges.

Note: If in doubt, accept the entry in good faith!

17.6 Judging and Back-room Work

If you are going to use a computer obtain a good, proven computer program and preferably a laptop computer (with back up) to run your Salon.

After the first tray has been judged it is returned with its score sheet to the back room where it is processed. A number of empty slides trays already marked 9, 10, 11, 12, 13, 14, 15 (based on the above scoring system) are ready. The slides from the tray just judged are sorted out into these empty trays according to their scores. Keep them in numerical sequence in these trays as it will facilitate your work the next day when the entries are processed again. Make very sure that the right slides go in the correct score trays. Prepare a data sheet with statistics for every score (nowadays with the aid of many available computer programs).

After all the slides have been judged the cut-off score which provides 25% to 30% acceptances can be determined from the data sheet e.g. the total number of slides from scores 15, 14, 13, 12 and 11 = 33,4% of the total, then more slides must be taken out of the 11's. It is always advisable to accept some 5 to 10 slides over the required minimum in order to be safe. This applies only to Salons with large entries. Consult the PSA/FIAP regulations for the maximum percentage that can be accepted, which would apply to smaller Salons with fewer entries.

In order to arrive at the correct predetermined number of acceptances, the slides are again presented to the judges. Start with the trays of 15's and work your way down to the lower scores. Some slides which were provisionally accepted might now be rejected and should be removed and placed in an empty tray with the rejects.

When the trays of 11's have been projected determine the number of accepted slides at this stage and compare with the predetermined number of acceptances required. There will be too few slides now. Before projecting the trays of 10's instruct the judges that x slides are required from this batch. The trays of 10's are now screened in order to find a few extra slides and to also give the authors a fair chance. It is advisable to screen one score down, in this case the 10's, for the same reason as there are always a few slides which makes the grade on the re-run.

You will now have the required number of acceptances plus a few over. This is now the Salon. These slides are now screened for Honourable Mentions and Certificates of Merit. Inform the judges how many slides are required. (Usually 10% of acceptances are eligible for Certificates of Merit) In practice each judge shouts to have his favourite slide pulled out which are then placed in a tray of provisional HM's or COM's. If there are too few, prompt them to pull out a few more because it is less work to lose a few than to re-run the acceptances for a few more.

Make 100% sure that the accepted slides, HM's and the medal winners (which are now selected) and the rejects are well separated from each other. In the case of a mix-up there is no way that you can sort them out. The Sectional Chairperson should now inform the judges of what medals are to be awarded and these are selected from the HM slides.

During the following selection of winners the spectators and the Sectional Chairperson may not pass comments on the judges decisions. At this stage and preferably also when HM slides are selected, authors who have slides under discussion and are

present in the room should be requested to excuse themselves. The slides for the top medals are selected first and then the rest of the winners. It is essential that the Sectional Chairperson takes an unobtrusive but firm role in controlling arguments which are usually rather hectic in the Nature Division. He should not participate in the discussions but merely request the judges to reach a verdict.

If the judges cannot agree on the top slide or print each judge must record his or her 1st, 2nd and 3rd choice. A first choice is scored 3 points, a second choice 2 points and a third choice 1 point.

The points of all three judges for the top places are totaled to achieve the winner and runner-up.

	Judge A	Judge B	Judge C	Total Points
Image A	1 st = 3 points	2 nd = 2 points	2 nd = 2 points	7 points = 1st
Image B	3 rd = 1 point	1 st = 3 points	3 rd = 1 point	5 points = 3rd
Image C	2 nd = 2 points	3 rd = 1 point	1 st = 3 points	6 points = 2nd

This democratic process saves time and tempers.

There are a few important aspects of judging to observe:

- All judges tire after a while with the result that the scores go down. It is the Section Chairman's responsibility to watch out for this and then stop the proceedings for a tea break or a breath of fresh air.
- The Sectional Chairperson and the Salon Director should watch the score boxes and later listen to discussions when HM and medal winners are selected. This information is invaluable for evaluating a judge and to decide if he/she will be invited to judge at the next Salon. One strong willed judge is sufficient to swing a Salon towards his likes and he/she may determine the theme of your Salon - especially in pictorial slides and prints. Scorers should call unanimous decisions out.
- It is strongly recommended that Salon Directors/Section Chairmen enforce the Discrepancy Call system of judging whereby if there is a difference of 3 or more points between the highest and lowest of the three scores, discrepancy is called by the scorer and the judges are asked to have a further look at the picture and re-judge. If they adhere to their original score these are then accepted.

Immediately after judging:

- Write down all the winners and HM's.
- Keep acceptances well separated from the non-accepted slides so that they are not mixed at all until after the Salon.

17.7 Publishing Results

The results of the Salon and especially the top awards may not be released or published until the Salon Director has carefully checked all results for accuracy and signed off his acceptance that the results are a true record of the judges decisions. It is recommended that results are delayed for 48 hours after completion of judging to ensure sufficient time is available for this checking to take place.

Once the results are released, no alterations will be permitted for any reason whatsoever. The PSSA Salon Co-ordination Committee must receive a listing of all awards at the time of first release of results, and a full results listing must be provided via e-mail as an electronic plain text format file to the PSSA Webmaster for publication on the PSSA website.

18 Recognition of Personnel

Send a letter of thanks to all the judges and with it an invitation to the Salon exhibition giving date, time and venue (usually on the evening of the prize giving). Do not forget

that the judges have given of their time and possibly expense, they should be recompensed and this should be in your budget.

19 Advise Prize/Award Winners

Send a letter of congratulations to all the prize/award winners usually COM and upwards. In the letter extend an invitation to view the Salon for the prize giving, with date, time and venue.

20 Mail Total Rejects/Notification Cards

Mail all the total rejects and all the notification cards on or before the planned date.

21 Catalogue

See to the typing/setting of the catalogue for printing. It is recommended to reproduce black and white pictures or colour pictures (if affordable or mandatory required by e.g. FIAP) of some of the prizewinners for inclusion in the catalogue. At this stage you may need more sponsors.

The minimum requirement for the catalogue is a full listing of all awards and acceptances.

The Salon Director will normally do a write-up/foreword for the catalogue.

Typewritten copy is essential. It is the duty of Sectional Chairperson to arrange for a typist, as the Salon Secretary is not available to assist them. The layout for your section will include the following:

- Division (i.e. Slide, Prints, etc.)
- Judges
- Medals
- PSA recognition
- PSSA recognition
- Honourable Mentions (author alphabetically)
- Acceptances *
- Statistics (country alphabetically for Intentional Salons, province alphabetically for National Salons)

* International Salon acceptances must be listed by country and author alphabetically.

* Prints should preferably be numbered and the equivalent number displayed in the catalogue.

* National Salon acceptances must be listed alphabetically by author and the author's club must appear.

List sections separately.

Please do not use capital letters (uppercase) where they are not called for. Check the titles of authors - no full stops are used between the letters. Check and re-check your spelling. The Editor has no information available to correct unfamiliar surnames, titles or foreign languages. Remember the more mistakes an Editor has to correct the more mistakes will slip through and the more confused the printers become. This snowballs into too many mistakes in the final catalogue, which is not acceptable to PSA, FIAP and PSSA. This might influence their recognition of your future Salons.

22 Invitations to Salon Exhibitions

Letters of invitation to the Salon Exhibition must be sent to the following:

- The President of PSSA and spouse
- The two Vice-Presidents and their spouses
- The Salon Co-ordination Committee and their spouses
- All sponsors in the entry form and catalogue.

- Person in charge of venue.

NB. Give time, date and venue, and if possible a simple road map.

23 Salon Exhibition

The Salon Exhibition is the main event of the whole salon project. Dignitaries from PSSA and the public (for e.g. the local mayor) as well as the general public and fellow photographers will attend.

It is therefore crucial to pay a lot of attention to the venue, speeches and most of all the actual exhibition. The job of preparing the actual exhibition for e.g. slide show should be given to the most experienced club members (or even non-club members). It is unforgivable not to have at least one or two dry runs in the actual venue in order to check the image sizes, sound, etc. out before the big evening with all the guests.

- The slide exhibition need not be performed on dual/multi-projection - single projection is also acceptable. Background music is not essential but advisable. (The lack of equipment should not hinder the staging of a salon performance).
- The salon is not an audio visual, but rather the exhibition of quality photographs and audio visual techniques should be minimal.
- Should music be used in the performance, the music should be complimentary to the images and the emphasis of the show should be on the images.
- Images should be screened long enough to allow the viewers to appreciate the quality and maintain the impact. Typical time on screen should be 6 to 8 seconds per image.
- Multi-images should not be used (maximum two). If two images are screened, the time on the screen should be lengthened (comparisons are usually made with more than one image which is not desirable).
- It is strongly recommended that the entire exhibition (slides and prints) be recorded on video. A copy should be forwarded free of charge to the chairman of the PSSA Audio-Visual Library for use by PSSA to the benefit of its members.

A trailer with print display boards are available from PSSA (contact the print chairperson). The lighting on prints should be acceptable.

24 Distribution of Catalogue

Once the printed catalogue is received send a copy to:

- All sponsors (with a letter of thanks)
- All judges on the panel
- The PSSA Salon Co-ordination Committee
- The Chairman of the Executive Committee
- The Chairman of the PSSA Regalia Division
- The Chairman of the PSSA Honours and Awards Division

Catalogues must be distributed before or at the latest, at the exhibition.

25 Medals

If you qualified for medals from PSSA, obtain these well in advance of the prize giving to allow time for engraving. If the Host Club creates a special project within the overall Salon you may offer a Club Medal for the Host Club member who is not eligible for a PSSA medal.

26 Prize Giving

The prize giving is usually held on the main evening of the Salon (a Friday or Saturday) and it is customary to invite one of the PSSA dignitaries to say a few words.

27 Protocol

Treat all PSSA dignitaries, spouses, sponsors and invited guests with the utmost courtesy, i.e. reserve seats for them, appoint a Committee Member to look after them and meet them on arrival etc. Their favorable experiences will count for your Star Grading of your next Salon.

28 Letters of Thanks

Send a letter of thanks to the person in charge of the venue after the Salon, if necessary.

29 Return of Entries

Return entries back by registered mail or courier as instructed on the entrant's entry form. Post catalogues and acceptance stickers to all successful entrants as detailed in your schedule. Correct handling or returns will count towards your Salon Star Grading.

30 Salon Committee Post Mortem

Decide on the date for a committee meeting for a "post-mortem" and decision on the next salon.

At this meeting note everything that did NOT go right, decide on the necessary remedies and MINUTE for handing over to the next salon committee.

31 General

31.1 Notes for Salon Committees

All approved salons will receive free advance notice in the Society's official journal.

Every effort to boost the entry of approved salons will be made by the Society through the creation of a Salon circuit. Acceptance points from both National and International Salons held in South Africa gained by full members of PSSA will be registered towards the Impala Trophy, Pearman Rising Star Trophy and Premier Club Awards. South African salon acceptances count also for Diamond Star rating.

31.2 Notes for Salon Entrants

The most important operation is to ensure that your precious slides/prints are transported safely from your home to the Salon and back.

To achieve this here are the Do's:

- Pack your slides/prints in a sturdy non-crushable container. Make sure your slides/prints are held firmly in place inside your container. In the case of slides use thin sheets of foam rubber. Wrap your cheque or postal order with your entry form around your slide container and secure with a rubber band. Doing it this way enables your salon organizers to extract from the container, fees and entry forms from your envelope in one operation, thus saving time and their fingers from being clamped upon by the staples, which you might have used to close your padded envelope. Padded envelopes are obtainable at most bookshops.
- Now place your non-crushable container in a padded envelope, which you have addressed to yourself. Place this envelope in a normal envelope and address it to the salon. On receipt the salon can now throw the outer envelope away with the package ready for return to you.

- Write clearly, preferably print your particulars on your return slips and entry forms and please state your status, i.e. Mr, Mrs, Miss (whatever) as the organizers do not know all the entrants personally and it does make it awkward when letters have to be written to entrants or names printed in catalogues if organizers do not know these titles. Write your first name and surname, it makes things more personal.
- Prints should carry your full details on the back of the print and an arrow indicating the top of the print to ensure correct viewing.

Make sure your slides are correctly spotted. Of great help too is to spot your slides with one colour per category and to number your slides in the order as given on your entry form.

If you have images with the same title, identify them with a different numerical number suffix to avoid confusion.

Now for all the Don'ts:

- Do not use a soft container and do not use an ordinary envelope.
- Do not be over zealous in sealing your envelope.
- Do not tape your hard containers; tape is most time consuming and frustrating when organizers have to handle up to three hundred entries. An elastic band is enough.
- Do not enter each category on a separate entry form, if they all appear on the entry form and are to be sent to one postal address.
- Do not submit open slides. Mount them between glass.
- Due to atmospheric conditions, those authors who wish to use glassless mounts may do so at their own risk. Salon organizers are asked to handle all entries with extreme care but cannot be held responsible for any damage.
- Do not submit dirty slides or prints.
- Do not spot incorrectly.
- Do not forget to enclose your entry form and fees.
- Do not forget to put your slides/prints into the container.

PSSA Definitions

1 Photographic Material/Medium

1.1 Photographic entry/submission

The original image must be made by the entrant on photographic emulsion or acquired with a digital camera. All images must be original and must not incorporate elements produced by anyone else. By virtue of submitting an entry, the entrant certifies the work as his own and permits the sponsors to reproduce all or part of the entered material free of charge for publication and/or display in media related to the exhibition. The exhibition assumes no liability for any misuse of copyright by the entrant. Any modification of the original image must be made by the exhibitor. All final work must be on photographic film or photographic or electronic print material,, mounting excepted

1.2 Colour slide

A colour slide is a transparency with more than one colour.

1.3 Monochrome print

A monochrome print is defined as having monochrome plus one other colour.

1.4 Colour print

A colour print is defined as a print having more than one colour.

1.5 Commercial print

A commercial print is defined as the product, (print) from the negative supplied by the exhibitor, by a commercial printing authority whether being a company; individual doing it commercially, etc. The original negative should however be the work of the exhibitor. The print must bear the official stamp of the Commercial Laboratory, or the Machine Imprint from the processing machine must be visible on the back of the print.

1.6 Digital/Electronic print

A digital/electronic print is generated with computer aid on electronic print material. The original image must be made by the exhibitor on photographic emulsion or acquired with a digital imaging camera. Any modification of the original image must be made by the exhibitor or under his personal direction.

2 Competition/Exhibition Categories

2.1 Pictorial

Pictorial entries include all the subject material, which is not already defined for other salon categories for e.g. nature, photo travel, etc.

2.2 Photojournalism

Photojournalism entries shall consist of story telling pictures or sequences such as are seen in the news media, including human interest, documentary and spot news. In the interest of creditability, contrived situations or photographic manipulations that alter the truth are unacceptable. The journalistic value of the photograph shall be weighed more than the pictorial quality.

2.3 Photo travel

Subject matter must portray photo travel. A photo travel entry should capture the feeling of a time and place, and portrays a land, its people, and its culture in its natural state. Ultra close-ups that lose the identity, model shots or manipulated images do not qualify. Entries should not be limited to geographical areas and may include, but are not limited to other lands or countries and may include those of domestic origin.

The key differentiation between Photo Travel and other forms of photography is the portrayal of Culture.

If digitally or computer produced no manipulation may be employed.

2.4 Altered Reality or Contemporary

Contemporary photography may be defined as the concept that stimulates the mind of the viewer to interpret the message conveyed through the creative use of line, form and colour. This definition specifically includes darkroom or computer generated/manipulated images. Altered Reality is a more accurate description, implying the photograph has been altered or manipulated to provide an image that deviates from accepted reality.

2.5 Digital

A digital image is generated with the aid of a computer. The original image must however be made by the exhibitor on photographic emulsion or acquired with a digital

imaging camera. Any modification/manipulation of the original image must be made by the exhibitor or under his personal direction.

Digital is a definition of technique, and is not permitted as a separate section in Salons.

2.6 Studio

The exhibit must have been taken in controlled conditions, whether inside or outdoors. The use of artificial lights is not essential. The subject matter is not limited to humans, but can be animals, still life, tabletop, or any portrait and groups. The photographer must be able to repeat his photograph.

2.7 Industrial

The photographs must have been taken in an industrial (light, medium or heavy) environment. The pictures must depict either human activities in the industry, a part of the production process, industrial structures, buildings or architecture. The pictorial qualities of the pictures are important.

2.8 Macro

Macro pictures are defined as exhibits generated by using magnifications from 0,25 and upwards with photographic equipment e.g. close-up lenses, rings, bellows, etc. Pictures taken with the aid of microscopes, electronic microscopes etc. are not permitted.

2.9 Sport

Photographs of recognized sporting activities, illustrating it's participants in action.

2.10 Still life

Inanimate objects pictorially arranged.

2.11 Table top

Inanimate objects pictorially arranged on a tabletop.

2.12 Portraiture

Head and shoulders or full figure study of a person(s) or animal(s) depicting the subject's character or emotion at that moment.

2.13 Nature

A nature picture is restricted to the use of the photographic process to depict observations from all branches of natural history except Anthropology and Archaeology, in such a fashion that a well formed person will be able to identify the subject material and to certify to its honest presentation. The story telling value of a photography must be weighed more than the pictorial quality. Human elements shall not be present unless, on the rare occasion where human elements enhance the story, they are unobtrusive. Photographs of artificially produced hybrid plants or animals, mounted specimens, obviously set arrangements, derivations, or any form of photographic manipulation that alters the truth of the photographic statements are ineligible, with the exception of detailed micro or macro photographs and scientific banding on wild animals. If digitally generated, no manipulation is permitted whatsoever.

2.14 The Sea and it's Creatures

This is a Nature category. It includes the sea and all its marine creatures under the surface, on the surface and above the surface, which includes the coastline, i.e. Fish, Marine mammals, beach flotsam, birds, mangrove swamps, beach wildlife and nature beachscapes and seascapes with no human element.

2.15 Wildlife

Wildlife is defined as one or more organisms living free and unrestrained in a natural or adopted environment. Photos of zoo animals or game farm animals do obviously not qualify.

2.16 Animal Behavior

Animal Behavior is defined as Wildlife (Animals, birds, reptiles, insects, and marine life) displaying typical behavior and displaying movement or action.

2.17 Landscapes/seascapes/cityscapes

Pictorial depictions of these scenes will include human elements or domestic animals.

Nature depictions of these scenes with no human element present, and any botanical elements present must be indigenous to the area.

2.17 Botanical

The general definition for "nature" apply but subject matter will be restricted only to flowers, plants, trees, grass, etc. in their natural habitat.

2 Acceptable Section Categories

Pictorial

- Altered Reality (Contemporary)
- Architecture
- Children at play
- Floral / Still-life
- Genre
- Humour
- Landscape / Seascape
- Men at Work
- Patterns
- Photojournalism
- Photo-travel
- Portraits

- Sport
- Tabletop

Nature

- Animal / Bird Portraiture
- Animals in motion
- Birds
- Botanical / Geological
- Landscape / seascape
- Insects
- Patterns
- Reptiles
- Sea and its Creatures
- Wild flowers

Archives

South Africa is fortunate in that the City of Johannesburg has a museum devoted entirely to Photography, of which there are only a few in the world

The Bensusan Museum houses the collection of Photographic Equipment and Library of Dr A D Bensusan Hon FPSSA who is also a founder member of the Photographic Society of Southern Africa. Over the years this collection has been extensively increased in size.

What better place for the Archives of the Society to be housed in such an institution, where everything and anything of a photographic nature is contained for safekeeping for the future.

These facilities are available for education and research on application. Regular exhibitions are held for public viewing.

The Bensusan Museum is open to the public. You may obtain details from the Curator, whose address and phone number appear inside the cover of the Society's magazine, Image.

Honours & Awards

Overview

The Honours and Awards Division controls the awards made to members in recognition of a high standard of photographic ability and/or service to the Photographic Society of Southern Africa and to photography in general.

It makes recommendations to the Board of Directors for the following awards:

Service Awards - A member may not apply for these awards. Nominations must be made through a Director or member of the Executive Committee.

- a) Meritorious service awards
- b) Service medals
- c) Service awards - APSSA

Achievement Awards - Application must be made by the member. A member may choose either to apply for a LPSSA or an APSSA as a starting point. Only APSSA's may apply for a FPSSA and only FPSSA's may apply for a MPSSA. Application numbers must be obtained from the Honours and Awards Division.

- a) Licentiate LPSSA
- b) Associate APSSA
- c) Expert EPSSA
- d) Fellow FPSSA
- e) Master MPSSA

Honorary Awards - A member may not apply for these awards. Nominations through a Director or member of the Executive Committee must be made.

- a) Hon PSSA
- b) Hon FPSSA
- c) Hon MPSSA

"The Presidents Award" is awarded purely at the discretion of the President, who is under no obligation to present the award. The recipient will be the person who, in the opinion of the President, has performed the most outstanding service to PSSA and to the President during his term of office.

The PSSA, through its Directors, Executive Committee and Honours and Awards Committee may withdraw any class of membership and award from any individual should the Board feel that the activities and actions of the individual has brought the organisation into discredit in any way whatsoever by his/her actions.

All awards are presented annually at the Honours and Awards banquet which is traditionally the final event of the PSSA Congress. Successful work is also presented at the annual PSSA Congress.

Information regarding any aspect of the Honours and Awards Division may be directed to :

Barrie Wilkins, Hon MPSSA, FPSSA(Dux), Hon FRPS, FPSA
Chairman, Honours and Awards, P.O. Box 5060, Walmer, 6065
Tel : (041) 581-1214 Fax : (041) 581-1217
Email : bwilkins@iafrica.com

Application forms may be applied for from the above address or downloaded. In the case of downloading the necessary application number must be obtained from the above address.

Service Awards

A member may not apply for these awards. Nominations through a Director or member of the Executive Committee must be made and all nominations should be accompanied by documentary evidence.

Meritorious Service Award

Many clubs would like to honour certain of their members but do not have the necessary structure within their Constitution. The PSSA Meritorious Service award is intended to fulfil this need.

This award is intended for club members who have served their clubs, as well as photography in general, to a greater degree than the average club member, over an extended period of approximately five years. Service may be in any form and does not necessarily have to include photographic competence. The infinity badge (refer Regalia Division) covers photographic ability at club level. The recipient must be a PSSA member.

The Meritorious Service Award is awarded on the recommendation of the club committee. The Club Chairman or Secretary should submit the proposal, including a short CV, on the club letterhead. All nominations must reach the Honours and Awards Committee no later than 30 June each year.

Meritorious Service Award Certificates are not presented at Congress, although the names of the recipients are read out at the Banquet. Arrangements are made for a PSSA representative to visit the relevant clubs and to make the presentation after Congress.

Service Medals

PSSA Service medals are awarded to those individuals or groups who, in the opinion of the Board of Directors of PSSA, have performed outstanding service to photography and to PSSA in particular.

Nominations may be made to and by members of the Board of Directors and/or members of the Executive Committee for approval by the Board of Directors.

Service Award - APSSA

This may be awarded at the discretion of the Honours and Awards Committee, the Executive Committee and the Board of Directors to an applicant sponsored by a Director.

The nominee should be a member of long standing who has actively served PSSA in an outstanding manner putting photography and PSSA before his personal aims and ambitions.

While the criteria for the service award could include national and international judging, exhibiting and lecturing, it must be realised that photographic ability is not the prime element.

Any member is eligible for the APSSA (Service) Award and does not need to be a holder of an existing honour. This would include a paid official of the Society.

Achievement Awards

Full members of PSSA may apply for the following awards (d - h), provided that they meet the specified criteria : (an applicant may join PSSA at the same time as he/she first submits an application for honours)

Awards are granted in an hierarchy as follows :

LPSSA
APSSA
FPSSA
EPSSA
MPSSA

Application may be made in the following mediums : Colour Slides, Colour Prints (Home or Commercial), Monochrome Prints, Mixed Panel of Prints (Home only), Visual Arts, Audio Visual and Motion Picture / Video.

In addition to the above mentioned, application may be made for an Associateship in the following mediums, provided that the applicant already holds an APSSA:

Published photographic Works, Documentary/Literary, Scientific and Technical as a medium of Education.

Honorary Awards

These awards may be made, at the discretion of the Honours and Awards Committee, the Executive Committee and the Board of Directors to an applicant sponsored by a Director.

These awards are for life and recipients shall not be liable for any membership fees.

The **Hon PSSA** is awarded for outstanding service to PSSA and to photography. No previous honours are required.

The **Hon FPSSA** is awarded for outstanding service to PSSA and to photography as well as an outstanding overall ability in the art and science of photography. A Fellowship is a prerequisite.

The **Hon MPSSA** is awarded for exceptional life long service to PSSA and to photography as well as an exceptional overall ability in the art and science of photography. An Hon FPSSA is a prerequisite. The awardee is expected to donate a copy of a lecture to the recorded lectures library.

Requirements

Application may be made in any of the undermentioned divisions. It is a prerequisite that applicants for a FPSSA already hold an APSSA in that category.

Category	LPSSA	APSSA	FPSSA	MPSSA
Slides	12	18	36	50-72
Colour Prints Home	9	12	24	38-45

Colour Prints Commercial	12	18	36	50-72
Monochrome Prints	9	12	24	38-45
Visual Arts - Slides	12	18	36	50-72
Visual Arts - Prints - Home	9	12	24	38-45
Visual Arts - Prints - Commercial	12	18	36	50-72
Audio-Visual	2	3	4	45 min
Video / Motion Picture	2	3	4	45 min
Documentary / Literary		*		
Published Photographic Works		*		
Scientific and Technical - Education		*		

* Actual number to be determined by candidate - APSSA only and only available to Associates

All applications must conform with the conditions of the various sections as laid down by PSSA.

Slides: The slides must be entirely the work of the candidate with the exception of processing. Only transparencies 5cm square are acceptable and should be spotted for correct orientation in the projector i.e. bottom left hand corner when directly viewed right way up and right way around. The panel number and slide number must appear on each slide mount.

Colour Prints - Home: The prints must be entirely the work of the candidate, negative processing and mounting excepted. All prints must be mounted and the overall dimensions must not exceed 40 x 50 cm. The panel number and the print number must be clearly marked on the back of each print.

Colour Prints - Commercial: The prints must have been made by a recognised commercial laboratory. All prints must be mounted and the overall dimensions must not exceed 40 x 50 cm. The panel number and the print number must be clearly marked on the back of each print.

Monochrome Prints: The prints must be entirely the work of the candidate, negative processing and mounting excepted. All prints must be mounted and the overall dimensions must not exceed 40 x 50 cm. The panel number and the print number must be clearly marked on the back of each print.

Visual Arts - Slides: The slides must be entirely the work of the candidate with the exception of processing. Only transparencies 5cm square are acceptable and should be spotted for correct orientation in the projector i.e. bottom left hand corner when directly viewed right way up and right way around. The panel number and slide number must appear on each slide mount.

Visual Arts - Prints - Home: The prints must be entirely the work of the candidate, negative processing and mounting excepted. All prints must be mounted and the overall dimensions must not exceed 40 x 50 cm. The panel number and the print number must be clearly marked on the back of each print.

Visual Arts - Prints - Commercial: The prints must have been made by a recognized commercial laboratory. All prints must be mounted and the overall dimensions must not exceed 40 x 50 cm. The panel number and the print number must be clearly marked on the back of each print.

Audio-Visual: The slides must be entirely the work of the candidate with the exception of processing. Only transparencies 5cm square are acceptable and should be spotted for correct orientation in the projector i.e. bottom left hand corner when directly viewed right way up and right way around. The sequence code and number must appear on each slide mount.

Digital presentations are also eligible, all original images as well as all manipulation must be done by the applicant.

In view of the wide variety of equipment used each applicant must provide his own or negotiate the use of suitable equipment with the organizer of the AV Congress.

Motion Picture / Video: All standard sizes of film and video are acceptable.

Documentary / Literary: Examples of published papers, books, articles or other documents relating to photography should be submitted. The submission should be of sufficient weight that the judges can adequately assess its merits. The minimum standard of submitted work is that of the Associateship and an Associateship is a prerequisite.

Published Photographic Works: Evidence of the applicant's ability in this field must be supplied in the form of reproduced photographs. The submission should be of sufficient weight that the judges can adequately assess its merits. The minimum standard of submitted work is that of the Associateship and an Associateship is a prerequisite.

Scientific and Technical Photography as a Medium for Education: Examples of scientific and technical documents relating to the use of photography as a medium of education should be submitted. To enable the judges to consider an application the author must submit adequate material for consideration. The minimum standard of submitted work is that of the Associateship and an Associateship is a prerequisite.

Standards

Application may be made for either a specialised or a general panel. There is no limit to the number of applications that may be made by an applicant in a specific medium e.g. Colour slides - Nature, Pictorial, Portraiture etc.

The standard required is above average, stimulating and exciting - this does not automatically disqualify mundane subjects but a good panel should leave the judge feeling satisfied and not bored.

Remember also that there is very little left that is totally new and most pictures are a recreation of something you have already seen, therefore analyse each picture as a new image. An old subject handled in a new and exciting way is likely to have more appeal than the repetition of a hackneyed subject.

When viewing subject matter consider whether the picture excites/stimulates you, if not, why not? Questions to ask are - has it portrayed what the author was trying to say? Is there a mood, has he made good use of colour, line and form, composition, lighting etc. These are the ingredients we have to work with. A good picture has the right proportion of these ingredients put together in a pleasing manner.

The standard required for all Honours is good technique and interesting subject matter, better than average. As one progresses from LPSSA through to MPSSA the standard of work should improve - each level does not require merely an increased number of images, but also an increased understanding and appreciation of the art and science of photography.

By the time an applicant reaches the FPSSA and MPSSA level he/she should have developed his/her own personal style. This personal style is an important aspect of the FPSSA and MPSSA awards.

It is always advisable to present the very best panel you can, as your best chance is your first chance.

Licentiate LPSSA - A consistently high standard of work is required, the level being based on that of a National Salon acceptance. A 1 Diamond rating, in the medium in which the application is being made, may be considered a good starting point but is not a prerequisite.

Associate APSSA - This award recognises a high standard of achievement in the art and science of photography and is awarded in recognition of photography of a good

technical standard. A consistently high standard of work is required, the level being based as an International Salon acceptance. A 3 Diamond rating, in the medium in which the application is being made, may be considered as a good starting point but is not a prerequisite.

Expert EPSSA - This award does not require the submission of a panel and is awarded for salon acceptances only. In order to apply for this award the applicant must have achieved a 5 Diamond rating in both Nature and Pictorial Slides or Prints or a 5 Diamond rating in Audio-Visual or Motion Picture/Video.

Fellow FPSSA - The Fellowship recognises a high standard of achievement in the art and science of photography and is awarded for outstanding photographic ability. Application for a Fellowship may only be made by members who already hold an Associateship in that specific medium.

A consistently high standard of work is required, the level being that of consistent salon acceptances. A 4 Diamond Rating may be considered as a good starting point.

Master MPSSA - This award, which can only be made to full Fellows, (i.e. not a Fellowship which was awarded for achieving three Associateships) requires the presentation of a panel and an educational lecture of the highest standard with salon acceptances as a prerequisite.

In order to apply for this award the applicant must have achieved a 5 Diamond rating in both Nature and Pictorial Slides or Prints or a 5 Diamond rating in Audio-Visual or Motion Picture / Video (i.e. EPSSA). Alternatively the applicant may have a diamond cluster in one section of slides or prints.

Should an applicant have won the overall Impala Trophy twice, or the same section of the Impala log three times, this will release the obligation in respect of Diamond rating requirements.

The applicant is also expected to have served photography to some extent and a photographic CV listing photographic and administrative achievements must be submitted with the application.

The application may only be made in the medium in which the requirements have been met.

The Board of PSSA is also prepared to consider other achievements in lieu of salon acceptances and application for dispensation must be made.

The MPSSA is awarded for excellence in photography and the standard required is that of award winners at International and National Salons.

LPSSA - Three categories An APSSA award will be made to members achieving three Licentiateships in different categories but including no more than two print categories and excluding Commercial Prints.

APSSA - Three categories An FPSSA award will be made to members achieving three Associateships in different categories but including no more than two print categories and excluding Commercial Prints.

FPSSA (Dux) - This award is made to members who achieve three Fellowships in different categories but including no more than two print categories and excluding Commercial Prints.

Visual Arts

Licentiateship, Associateship, Fellowship & Masters in Visual Art

Submissions in this category are to be in the form of a body of work based on a theme or a personal photographic style. Application may be made in prints or in slides but not in both. No person may apply for a FPSSA prior to obtaining an APSSA in this category.

A short written or spoken introduction of not more than 150 words is required whereby the applicant must state his or her intent. This introduction should be such that the submission may be judged in context.

Submissions must succeed in fulfilling their stated aim well and with clarity. The work must be cohesive in structure. It must be of good and balanced technical quality.

The panel must communicate a personal statement about the subject, conveying a mood, emotion or other meaning which goes beyond that of an objective record.

Applications in this field will be judged once a year only, at the annual Congress. If the applicant is present he/she may introduce the panel, otherwise the introductory notes will be read by a member of the Honours and Awards Division. The judging will be live by a panel of invited judges and will be done by consensus.

Judges will be asked to assess the panel in terms of the following criteria :

- To what extent does the panel communicate its personal style to the viewer at both informative and emotional levels?
- Is the work consistent throughout the panel?
- To what extent does consideration of the work demand a degree of involvement from the viewer in extracting the messages contained?
- Do the images augment each other in expressing the photographer's message and feelings?
- To what extent are the images pictorially interesting individually, whilst also contributing to a balanced panel?
- To what extent has the photographer exploited the photographic possibilities of the subject by showing good understanding of lighting and viewpoint. How successfully have camera, film, filters and special techniques been used? How far does the panel show a sensitive understand of composition, design and perspective?

Application may be made in any of the mediums offered and the numbers required in each panel are the same as for all other honours applications. In the case of a Masters, application must be made for alternative criteria to salon acceptances:

Category	LPSSA	APSSA	FPSSA	MPSSA
Visual Art – Slides	12	18	36	50-72
Visual Art – Home Prints	9	12	24	38-45
Visual Art – Commercial Prints	12	18	36	50-72
Visual Art – Audio-visual	2	3	4	45 min
Visual Art – Motion Picture	2	3	4	45 min

Advice to Applicants

1. Conditions of Application

All entries must be securely packed for posting and the applicant's name and address should appear on the outside of the parcel or wrapping. Packages should be of the returnable type.

Every care will be taken with work or evidence submitted, but no responsibility can be accepted by the Society for damage or loss.

Candidates will be informed, in writing, of the results of their application and their work will be returned as soon as possible.

Wherever possible, all certificates will be presented to successful candidates at the PSSA Congress Honours and Awards Banquet. Such certificates remain the property of the Society and must be surrendered if the individual ceases to be a full member of the Society.

The use of the letters LPSSA, APSSA, EPSSA, FPSSA and MPSSA likewise, is only permissible while the individual remains a full member in good standing.

Closing dates for applications and receipts of evidence are 25 January and 25 June of each year unless otherwise published in the Society's Official Journal. Audio-visual application may only be made in January (to be judged at the Annual AV Convention) and Visual Arts applications may only be made in June (to be judged at the Annual PSSA Congress).

Members should contact the Chairman of the Honours and Awards Committee for the necessary application form and entry number.

The application form, together with a cheque or Postal Order (payable to PSSA-Honours and Awards Committee) covering the application fee should be sent together with the application to the Chairman, Honours and Awards Committee. It is advisable to send your entry via recorded post/courier and to confirm with the Chairman that it has been received.

Payment may also be made by direct deposit into our bank account. Allied Bank, Main Street, Port Elizabeth, Special Savings 974 028 8580. The deposit slip should then accompany the application.

The decision of the Board of Directors on all matters is final and no correspondence can be entered into.

2. Presentation

The Society does not prescribe to applicants how a panel should be compiled, but rather makes recommendations.

All work should be well presented. Entries should be neatly and uniformly mounted and should be free of dust and other marks, including, in the case of prints, dog-eared corners.

The panel should be presented in such a manner as to satisfy the judges that the work hangs together as a panel and does not appear to be a series of disparate images. The applicant must indicate the order in which the work is to be viewed by the judges.

Good presentation will always help to make a good impression on the judges. The photographs are viewed individually and as a panel and it is therefore important that they hang together as a panel as well as being individually good pictures.

The mounting should be compatible and the colour and form of the mounts and images should flow harmoniously. It is preferable, in the case of prints, that the panel is printed specifically for the application, this ensures a consistency of quality.

All work must bear the entry number shown on the application form. The applicant's name should not be visible to the judges except in the case of video, motion picture, documentary or published literary photographic works or audio-visual sequences.

Prints will be judged in a single display where all prints are exhibited and viewed at once. The prints will be arranged in rows dependent on the size of the application and the available space at the judging venue. The author may request a specific display.

No work or similar work submitted for any award may be utilised for any other award in the same or different medium. The exception being Audio Visual and Published Works.

3. Subject Matter

Subject matter is entirely open; applicants should acquaint themselves with the rules pertaining to their specific field of entry.

Both general and specialist panels may be entered and an applicant may apply for more than one honour of the same level using different specialist subjects. E.g. In colour slides an applicant could apply in nature, in pictorial, in portraiture, if he/she was successful in each application he/she would be awarded three category titles i.e. LPSSA, APSSA or FPSSA. He/she would however, only list one after his/her name.

Any subject matter is acceptable and originality is welcomed. No judge can be expected to be continually stimulated by a large number of similar pictures. Something different will attract his attention far more successfully than another similar picture. Choose only your best pictures and make sure that if your friends have similar images, that they do not submit them at the same time as you will be doing each other a disservice.

If a number of similar panels are submitted the judges cannot help but compare one with the other and so the average pictures will be shown up as average and will not receive credits. Good pictures should stand out as good pictures. The judges can, at any time, ask to re-run a panel if they feel the need to re-assess it.

General Panels

These panels could be comprised of any number of subjects

nature, pictorial, photo-travel, photo-journalism, sport . . .

with sub categories such as

nature - landscapes, macro, action, birds

pictorial - landscapes, portraits, abstract, architecture . . .

Within each of these categories one has the option of using a variety of techniques:

macro, telephoto or wide angle

available light, flash, tungsten

panning, depth of field, multiple exposures

As a guideline when presenting a general panel one should try to include at least three subjects/techniques for the LPSSA, four for the APSSA and six for the FPSSA. A panel should be balanced in terms of subject matter and techniques used.

A wider understanding and mastering of technique and treatment will be required as the applicant moves from the LPSSA to the MPSSA.

Specialist Panels

This refers to the concept of focusing on a single theme, subject or aspect and could include a single subject or a specific photographic technique.

It must be realised that there is a difference between specialisation and repetitiveness within a panel. If an applicant is intending to specialise he/she must ensure that the panel shows full understanding and handling of the subject. Specialisation is not merely a collection of x number of portraits. The portraits would have to show a variety of techniques and styles.

If a number of similar images are submitted within a panel then the less impressive ones are likely to be marked out.

4. Technique

One should consider technique as an integral part of the picture. In an Honours application ones technique should be impeccable. A picture well handled should hardly need to be considered for technique.

If the image is not technically correct the subject matter is unlikely to be considered unless the picture is exceptional.

What is technique? It is the orthodox/correct use of exposure, focus, composition, lighting etc. Bear in mind that unorthodox technique is very effective in many instances, particularly in creative work. Sloppy technique i.e. bad focus, bad lighting etc. is not acceptable.

We can ask ourselves if there are any technical faults that detract from the picture and whether the technique has enhanced the picture or was it merely used as a gimmick.

It should be evident in the panel that the applicant has a good knowledge of the use of the camera, lenses and film.

Duplicate slides may be used if they are as good as the original photographs, no allowance will be made for duplicate slides.

5. Salon Acceptances

Salon acceptances are only a prerequisite for the EPSSA and MPSSA awards. For all other awards they can be used as a guide as to whether or not the applicant is ready to apply.

The level recommended is 1 Diamond Rating for LPSSA, 2/3 Diamond Ratings for APSSA and 4 Diamond Ratings for FPSSA.

These are only guidelines and do not guarantee the success of the panel.

We must differentiate between two types of acceptances - those pictures that consistently receive 2 or more points above the acceptance level and are always accepted and those that just make the cut off point and are only occasionally accepted. The first are those that would have a very good chance of receiving a credit, if the panel was made up entirely of pictures of that quality it would be likely to be successful.

The second set of acceptances are often only accepted to make up the required numbers on a salon. In the judging of panels there is no minimum acceptance required so that if the judges do not feel that a picture is good enough they do not have to accept it.

6. Judging

Judging of Honours applications generally takes place twice a year.

Audio Visual and Video/Motion Picture applications are judged at Congress and when the applications warrant it, at other congresses or conventions.

The MPSSA application requires presentation of a panel together with an educational lecture and this is usually scheduled for a Congress, a Convention or other suitable occasion.

A panel of judges from around the country is invited to assess the entries. Members who have achieved Honours higher than an LPSSA may be invited to judge future Honours applications in the field in which they have achieved honours. It is acceptable for APSSA holders to judge FPSSA applications.

Specialist judges will be invited to judge where necessary, these specialists need not be members of PSSA.

The panel for the MPSSA application shall consist of 3 moderators and between 3 and 10 judges. The FPSSA is prerequisite for PSSA judges, however non-PSSA members may also be invited to form part of the judging panel.

7. Credit System

The Credit System will run for a period of eighteen months from the date of an original application.

Credits will be awarded to unsuccessful applicants, for either Licentiate, Associateship or Fellowship for individual slides, prints, films or Audio-Visual sequences, that were accepted as being Up to Standard by 75% of the judges. Credits will be awarded at each of 4 successive judging sessions.

These credits, which will be suitably identified, must be resubmitted with all applications made within eighteen months of the date of the original application. Thereafter all the credits will become null and void. A credit may not be failed by a judge during the time of its validity.

The credits help to make up the necessary requirements for a panel to be successful.

There is no limit to the number of times one may apply, but credits are only valid for the first four applications. Expired credits may be re-submitted in subsequent applications.

It is advisable to refrain from sending any of your intended panel pictures to Salons as this may delay their return and no late entries will be accepted for Honours Applications, furthermore no credit will be given unless the actual correctly identified slide, print, film or sequence is submitted.

Application Forms

Requests for forms and registration numbers should be made to the Chairman of the Honours and Awards Division.

You can download the forms from the PSSA Website at:

<http://www.pssa.co.za>

but you must still apply for a registration number.

Application form for:

LPSSA

APSSA

FPSSA

EPSSA

MPSSA

Regalia

Functions

This Division looks after the supply of badges and awards etc. worn by or presented to its full PSSA members or for Special Awards to other persons or Companies.

The second function is to handle the sale of various items of interest to photographers which are not readily available from normal commercial sources. A list of these items together with the prices can be found in IMAGE.

The third function is the control of competitions such as:

- i. PSSA Premier Club Award
- ii. PSSA Impala Trophy
- iii. PSSA Impala Top Ten Awards
- iv. The Pearman Rising Star Trophy
- v. PSSA Diamond Ratings & EPSSA Award
- vi. Infinity Insignia

1. PSSA Premier Club Award

This award will be presented annually to the Club which, through its members submitting to South African National and International salons, gains the highest number of points. A formula will be applied to the total a club gains so that a numerically small club stands a chance against a large club. This formula is given later. Trophies to be competed for are:

- The Fuji floating trophy for slides
- The Canon floating trophy for prints
- The ETA floating trophy for audio visual

The trophies are retained by PSSA and Certificates are presented to the winners.

The formula used to calculate the award is as follows:

$$\text{Premier Club Award Points} = \frac{A}{B} \times \frac{C}{D}$$

Where:

- A = Total of Salon Acceptances (one point per acceptance, regardless of merit position)
- B = Number of Impala Trophy listed members in the Club
- C = Number of PSSA members in the Club
- D = Total number of members in the Club.

Only clubs who are fully paid up affiliated members of PSSA (with regard to their dues and levy) will be eligible.

The individual members of each club whose names appear on the Impala Trophy listing must also be full members of PSSA before their names are detailed in the current PSSA Premier Club Award listing.

However the more members of a club who are full members of PSSA the greater will be the effect on the points achieved by the club. One point per acceptance will be credited.

The achievement of any one person can only be credited to one club. Therefore if a person is member of more than one club, he / she will be called upon to nominate the

club to which points will be credited. Please advise PSSA Regalia Division in this regard for allocation purposes. No judging points will be included.

In the case of audio visual, a presentation made by the club which gains an award will be credited to the club.

A handicap system will be operated so that the numerically big clubs will not swamp the smaller clubs. This will be based on the formula given above.

Clubs that do not advise PSSA of their total number of members and the number of full PSSA members in their club as at 30 June each year will not be eligible.

In the event of a tie, the club whose members gain the greatest number of Certificates of Merit and first placing will be declared the winner.

2. PSSA Impala Trophy

Awarded annually to the person gaining the greatest number of points in each medium (slides, prints or audio visual) to fully paid up members of PSSA only (not affiliate members), and audio visual awards are made over a period of time or after three Salons have been held.

These points will be gained on National and International salons recognized by PSSA and held within the borders of South Africa only.

The year will run from July 1st through to June 30th of each year and the award will be made at the Annual PSSA Congress. The cut-off date is the Salon closing date.

You may enter an image on as many Salons as you wish and Acceptances will count for the Impala Trophy and Top Ten rankings (as detailed in the Diamond Ratings).

An image must be retired when it has received an acceptance on the entire Salon circuit because it is ineligible for acceptance on the same Salon more than once. All Salons are required to disqualify an image that has been accepted on that Salon previously.

Please note that substantially the same scene should be regarded as the same picture (i.e. the next frame) and should not be used. If you give more than one image the same title, give them a different numerical suffix to prevent confusion and disqualification.

A gold PSSA medal will be awarded to the winner of the Pictorial slide section and the Nature slide section.

The point system will be:

AWARD	National Salon	International Salon
Acceptance	1	2
C.O.M. or intermediate AWARD	2	3
Winner in the Category	3	4

The PSSA Gold Medal is recognized as the Medal awarded to the winning image in the section in which it is offered and therefore gains 4 points on an International Salon as shown in the table above.

Images that are awarded Medals offered by International Bodies such as FIAP, the American Photographic Society, etc. would also gain 4 points.

Host Club Medals fall under the heading of COM or Intermediate Awards as shown in the table above.

The inconsistency of Salons offering Best Panel Awards precludes this being recognized for points.

Judges will be credited with the following points:

National and International Salon judging Print and Slide sections - 6 points per category judged per Salon.

Audio-visual judging - 6 points per category judged per Salon.

There will be one trophy for each medium. In the event of a tie for the total number of points gained during the competitive year, the number of certificates and / or the number of medals awarded will decide the eventual winner. It will be the task of the PSSA Executive Committee to make a final decision.

Of a person's total cumulative Impala Trophy points no more than 50% of the Nature Section points may be judging points, also no more than 50% of the Pictorial Section points may be judging points; i.e. no Pictorial Section points may be carried over to the Nature Section and visa versa.

In the case of Audio Visual, where there are not enough Salons in one competition year, points will be accumulated until there have been 3 Salons and enough points accrued for a meaningful competition.

3. PSSA Impala Top Ten Awards

PSSA awards the top ten positions in the Impala log with a Top Ten Badge. The Top Ten are awarded in slides, prints and audiovisual sections. Only if there is a tie in tenth position will 11 badges be awarded.

4. The Pearman Rising Star Trophy

This trophy follows exactly the same procedure as the Impala Trophy except that it is restricted to the One-star to Three-star club worker who has gained the highest number of Salon Acceptances during the PSSA competition year of 1st July to 30th June each year.

The Club to which the contestants belong must certify that that person is no higher than a three-star worker for at least 90% of the competition year i.e. still a Three-star worker at the beginning of the month in which the final salon for the year closes.

5. PSSA Diamond Rating

This is a South African Salon Acceptance achievement award similar to the Star Ratings for Salon Acceptances in Europe and America.

This could be compared to the Star Grading at Club level but raised to a National Level in comparison with your contemporaries nationwide.

If you wish to pursue your Honours as high as EPSSA and MPSSA, Diamond Ratings are a prerequisite requirement.

When you have achieved a 5 Diamond Rating in both Pictorial and Nature sections (for slides) or both Monochrome and Colour sections (for prints) you will be awarded an EPSSA, Expert of the Photographic Society of Southern Africa.

While gaining Salon Acceptances for yourself there are three other annual trophies in which you automatically participate, i.e.

- A) The Impala Trophy and Top Ten Awards.
- B) The Premier Club Award i.e. points you and other members of your Club gain with your current annual Salon Acceptances. The winning club is the one gaining the most points after the application of a handicapping formula.
- C) The Pearman Rising Star Trophy for the club one-star to three-star workers.

These ratings are open to all full members of the Photographic Society of Southern Africa.

Credits may only be claimed from acceptance gained on Salons recognised by the Photographic Society of Southern Africa and staged within the borders of South Africa.

5.1 The Diamond rating is related to a stated medium and a stated subject, i.e. a person holds a 2 Diamond rating in pictorial slides, etc.

If a person holds a 1 Diamond rating in Nature Prints and a 2 Diamond rating in Pictorial slides, this does not entitle the holder to designate him/herself a 3 Diamond worker.

The conditions for this award are:-

Diamond ratings will be awarded for the divisions in the following colours:

- Nature Slides - Green
- Pictorial Slides - White
- Colour Prints - Maroon
- Monochrome Prints - Grey
- Audio Visual - Orange

If you are versatile enough, you could hold five Diamond ratings. Application forms available from the Regalia Division of PSSA and when completed should be returned to the Regalia Division of PSSA.

Where Salons have categories such as Contemporary or Photojournalism, these points will go to the pictorial category.

5.2 Judges will be credited with 6 points per section they judge on both National and International Salons. Judging points may not constitute more than 50% of the total number of points claimed.

5.3 Only three credits may be claimed for one slide, print or audiovisual. Some images can qualify for both Pictorial and Nature (i.e. Landscape with no human element). A maximum of 3 acceptances may be claimed in total.

5.4 All credits are carried forward continuously as progress is made through the Diamond Rating. The onus to apply for advancement in the Diamond Rating will rest on the individual not an automatic notification from PSSA.

5.5 A Diamond rating can be applied for by completing the application form and returning it with the necessary fee to the Regalia Division of PSSA. All acceptances claimed must have been gained on South African National or International Salons recognised by PSSA and held within the borders of South Africa. Also the applicant must be a full member of PSSA.

5.6 There will be a registration fee for each Diamond Rating in each category. Please apply to the Regalia Division of PSSA for current details.

When you advance into the next Diamond Rating, the registration fee will again be necessary. However, a system of trade-in and credit will be operated for your previously held Rating Badge. You will be credited for the return of your original badge (providing it is in good condition) against the cost of registration, which includes the higher badge.

5.7 Credits

5.7.1 Slides and Prints

Only three credits per print or slide. The figure in brackets is the total required for prints.

- 1 Diamond Rating - Total of 18 (12) acceptances with a minimum of 6 (4) Slides or Prints.
- 2 Diamond Rating - Total of 36 (24) acceptances with a minimum of 12 (8) Slides or Prints.
- 3 Diamond Rating - Total of 72 (48) acceptances with a minimum of 24 (16) Slides or Prints.
- 4 Diamond Rating - Total of 144 (96) acceptances with a minimum of 48 (32) Slides or Prints.
- 5 Diamond Rating - Total of 288 (192) acceptances with a minimum of 96 (64) Slides or Prints.

- Diamond Cluster Rating - Total of 576 (384) acceptances with a minimum of 192 (128) Slides or Prints.

When a person has obtained 2 x 5 Diamond Ratings (i.e. 5 Diamond Nature Slides and 5 Diamond Pictorial Slides, or 5 Diamond Colour Prints and 5 Diamond Monochrome Prints), you may apply for the honour of EPSSA.

5.7.2 Audio-Visual

Diamond Rating Scoring Table - only three credits per production.

- 1 Diamond Rating - Total of 3 acceptances with a minimum of 1 AV's.
- 2 Diamond Rating - Total of 6 acceptances with a minimum of 2 AV's.
- 3 Diamond Rating - Total of 12 acceptances with a minimum of 4 AV's.
- 4 Diamond Rating - Total of 24 acceptances with a minimum of 8 AV's.
- 5 Diamond Rating - Total of 48 acceptances with a minimum of 16 AV's.
- Diamond Cluster Rating - Total of 96 acceptances with a minimum of 32 AV's.

All other conditions relating to the Diamond Rating Scheme would apply to Audio-Visuals.

5.8 It is necessary to produce documentary evidence of achievements. Therefore applicants are required to complete an application form. In turn this is checked against our records. You may be called upon to produce photocopies of acceptances if PSSA does not have an old Salon catalogue from which you are submitting a claim.

5.9 Application for Diamond Rating and Badges: Applications are to be submitted on the prescribed forms (attached T0401-0698) [photocopies must be made]. Full details must be given on the application form.

6. The Infinity Award

The Photographic Society of Southern Africa carry stocks of the Infinity brooches for the club.

This award is made to club members by clubs, not by PSSA. Therefore PSSA can only accept orders from clubs and not from individuals.

The purpose of this award is to enable a club to honour its current top class photographic workers so the recipient who is wearing this insignia will be recognized as such.

PSSA does not lay down rules for the awarding of this insignia, as this is essentially a club matter.

The only guidelines when a club is drawing up its required standard for its members to achieve, is to remember that this is a nationally recognized insignia of top class current photographic workers. It is NOT intended for service to the club.

This award may only be made to members who are full members of PSSA.

PSSA would like to have a central register of Infinity Award holders and clubs are asked to advise PSSA of the names of people to whom they make this award.

Presentation Standards

1. Introduction:

The judging of projected colour images or the direct viewing of prints are at the centre of photographic club activities and to all salons. Because of the subjective nature of the judging process, any factor that could influence the quality of the image should be eliminated e.g. variation of viewing conditions. The objective of this chapter is to provide some guidelines to ensure that images are viewed under reproducible conditions. It will enable the exhibitor to evaluate his images under the same conditions at which they will be judged. It also serves as a guide to exhibition committees that provide facilities for judging. This chapter therefore attempts to define limits for the variables that affect the appearance of the image without imposing unnecessary restrictions. Methods that may be used to measure or check the correct use of the projector, screen or viewing box are presented.

Most of the information in this chapter was obtained and adapted from the previous "PSSA Standards Handbook" [1] which in turn originates from the "PSA Society Uniform Practice" [2]. References are provided at the end of this chapter. The guidelines, limits of acceptance etc. in this chapter is hence accepted as standard practice by the PSSA and therefore constitutes the "PSSA Standard Practice" and will be referred to as such.

2. Projected Images e.g. Slides and movies

The observer views the image reflected by the screen. The observed image is therefore dependent on the illumination by the projector and the ability of the screen to reflect light. Both of these factors play a decisive role in the way the image is viewed. In order to set standards for these two processes one could start by setting illumination standards for the projector and then reflectance standards for the screen. However, it will be much simpler to consider the observed reflection from the screen and set standards for that which will then incorporate both illumination by the projector and the ability of the screen to reflect this light. The first of these two processes will be discussed shortly followed by a more detailed discussion of the second.

The illumination on any surface (the screen) is the luminous flux incident on that surface. The unit is the lux - please see NOTE 1 for other units. The ability of the screen to reflect light is termed reflectance. The observed brightness of the screen, which is a result of the illumination and subsequent reflecting of light from it, is termed luminance.

2.1 Illumination

The image is projected on a screen by means of a slide or other projection equipment. Incident light is not visible but is manifested by the luminance of the screen which it illuminates. The illumination on any surface is the density of the light rays (luminous flux) incident on that surface. The illumination reaching the screen is dependant on the distance between the projector and the screen, the energy output of the projector lamp, the focal length of the lens and the design and quality of the projector and is unrelated to any characteristic of the screen. Initially, when an individual or clubs starts off, equipment with adequate specifications should be purchased for a given purpose. Given a set of equipment, the only way to vary illumination is to vary the distance between the projector and the screen. The instruction booklet accompanying any reasonable good quality projector should be consulted for detailed technical information on illumination characteristics of the equipment. It is desirable that the projected screen illumination at the corners be not less than 50% of that at the centre of the screen. For a discussion on methods that may be used to measure illumination

please refer to 2.7.1. In the summary at the end of this section different values of illumination that should be provided for the three types of screens are given. Obviously the reflectance may vary with screens of the same type but of different manufacture. Hence the screen illumination method of accessing the correctness of the observed image is less satisfactory than the screen luminance measurement described in the next paragraph.

2.2 Luminance

The observed luminance of a screen is dependent on the illumination of the screen by the projector and the ability of the screen to reflect light - the product of the screen illumination and the screen reflectance. Different screen illumination levels will be required with screens having different reflectance. For a given fixed illumination, luminance is solely dependent on the ability of the screen to reflect light. The resulting observed light is perceived as the lightness or darkness (sometimes called brightness) of the screen. The observed luminance of the screen will depend on a number of factors but the important consideration is not the actual luminance but the uniformity of luminance used in judging and exhibiting by different salons and club meetings. It is well known that slight underexposure combined with higher illuminance can increase the colour saturation of the screen image. If such images are exhibited in an auditorium having a large screen and therefore low luminance they may appear unacceptably dark. Most observers prefer brighter screens for the majority of images, but as the luminance increases, the preferred original exposure diminishes for optimum image quality. Hence all colour workers need to know in advance the conditions for judging and exhibiting their images. Complying to this PSSA Standard Practice the exhibitor may preview his images at home under the probable judging conditions.

The screen reflects the incident light in a way that is dependent on its reflecting properties. The reflectance varies with the type of screen and also the angles of projection and observation. The most important of these properties is the fraction of the incident light that is reflected. The same image will appear different on screens with different reflective powers. Therefore, the first factor that should be kept constant whenever images are projected on a screen is the observed luminance of the screen. Strictly speaking, luminance is defined as the radiation flux emitted per unit emissive area as projected on a plane normal to the line of sight. Luminance is measured in candle per square unit - usually cm^2 or m^2 . For normally exposed films, minimum screen brightness of 2 cd/m^2 is required by the observer for normal colour perception. However, higher luminance than 2 cd/m^2 is usually preferred. Excessive luminance rarely degrades normally exposed images. Excessive luminance of movie screens may cause the appearance of flicker. There is little improvement beyond the range of $10,2$ to $14,6 \text{ cd/m}^2$ unless the luminance is increased by a very large factor. Experts in colour technology prefer screen luminance of $14,6 \text{ cd/m}^2$ for projection of slides. Overexposed films look better with low luminance but appear washed out with high luminance. Hence the preferred luminance depends on the original exposure. It is desirable to standardize the luminance at a level adequate for good colour presentation and within the capabilities of available projectors and screens. The PSSA Uniform Practice sets the limits at $4,4$ to $10,2 \text{ cd/m}^2$ thus $7,3 \pm 2,9 \text{ cd/m}^2$. A slide so underexposed that it is unacceptable at $14,6 \text{ cd/m}^2$ and too dark at $10,2 \text{ cd/m}^2$ is seldom projected. Table 1 indicates the range of luminance for this Uniform Practice to which the combination projector and screen must comply for different media.

Clubs or salons which projects slides and have the capability of high luminance should adjust the equipment or image size until the luminance is at the top limit of $10,2 \text{ cd/m}^2$ or $193,7 \text{ lux}$ illumination on a beaded screen or $473,4 \text{ lux}$ on a matte screen or other appropriate maxima given in the PSSA Uniform Practice.

Table 1: Luminance requirements for different projections.

Projection	Screen luminance [cd/m^2]		
	Min.	Mean	Max.
8 mm	2.6	3.5	4.4
16 mm	3.5	4.7	5.9

35 mm	4.4	7.3	10.2
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2.3 The Type of Projection Screen

Two types of screens are commonly used: matte and lenticular. White matte screens are preferred by many workers because of uniformity of image appearance from different directions and absence of surface texture. A 1.50m x 1.50m white straight length lenticular black backed screen on a tripod with no material joins or welds is the preferred by clubs. Directional screens appear much brighter than matte screens for the same projected illumination and when viewed from a point near the projector axis. This gain in luminance is defined as the ratio of the luminance of the directional screen to that of a perfectly diffusing and reflecting surface, both measured under the same conditions. The gain of some directional screens is as high as four.

2.4. Position of the Projector

When the light beam from the projector is perpendicular incident on the screen a certain surface area of the screen is illuminated which depends on the focal length of the projector lens and the distance to the screen. If the beam from the projector is incident at an angle other than 90° to the screen, the surface area of the screen that it illuminates increases as indicated in Figure 1. Small deviations will have no observable effect but the image will become distorted and unevenly illuminated if the projector is at too great an angle to the normal from the screen. The PSSA Standard Practice sets the maximum limit at which the projector may deviate from the perpendicular at the mid-point of the screen at 10° (angle θ , Figure 2).

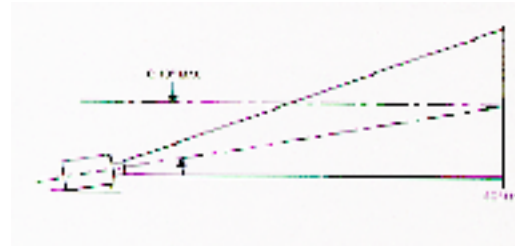


Figure 1: Effect of non-perpendicular projection. **Figure 2:** Maximum allowable projection angle: 10°.

The same effect as described above is obtained if the projector is placed above or below the horizontal line - see Figure 3. The PSSA Standard Practice sets the maximum allowable angle of projection above or below the horizontal line as 10°.

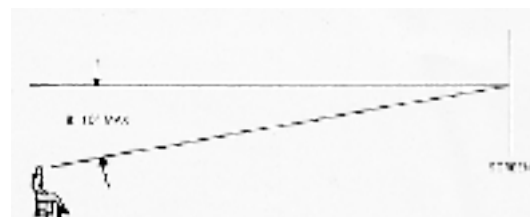


Figure 3: Effect of non-horizontal projection. **Figure 4:** Maximum allowable non-horizontal angle: 10°.

2.5 Observers and Judges

The same affect as described above under 2.4 will be noticeable if the image reflected from the screen is viewed at too great an angle from the perpendicular or the horizontal line. The viewer should be seated within the designated angular position measure from the projector.

For a beaded screen (motion picture only) they should be within about 10 degrees and for the other screens within about 30 degrees of the projector axis. The viewing distances should also be within certain limits: Minimum: 3 m and maximum: 6 m.

Judges

- (a) For best results it is suggested that the judges rest periodically.
- (b) A minimum of three judges is recommended for club, PSSA competitions and for salon judging.
- (c) Initially the panel of judges should be given the opportunity to view at least ten representative images for at least three minutes before judging commences to enable their eyes to become adapted to the conditions.

2.6 Stray Light

Stray light is any light that reaches the projection screen and thus the viewer (after reflection from the screen) which does not originate from the projector. The appearance of the screen image is degraded by stray light. Stray light with an intensity of 1% of the observed illumination is not noticeable in the brighter areas of the picture such as water. However, stray light will be visible on dark or black surfaces. As an illustration: if the screen illumination is 380 lux then stray light with an intensity of 3,8 lux (1%) will cause definite quality losses in the texture of dark areas. A 25-watt household light bulb without reflector at about 2,7m distance will illuminate the screen with 3,8 lux. Any stray light with larger intensities will of course have worse consequences. When the lens is capped the stray light should not illuminate the screen to a luminance greater than 1% of that measured when the lens is uncapped. Stray light will also illuminate objects in the vicinity of the screen apart from the screen itself. Especially bright objects will be noticeable in a projection room. It is desirable that objects near or surrounding the screen be lower in luminance than the brightest objects in the projected images on the screen. Objects in dark surroundings whose luminance are as great as 10% of the screen luminance may be distracting to observers. Hence it is recommended that the maximum luminance of objects in the surroundings as seen from the observers or judges positions not to exceed 5% of the luminance of the screen measured when no film is in the projector. Such objects may be covered by black cloth. Measurements should be made or tests should be performed to assess the amount of stray light present in a projection room. These are described in section 2.7.3.

2.7 Measurements

2.7.1 Illumination:

Illumination of the screen depends on the projector and its distance and is unrelated to any characteristic of the screen. Illumination is measured using an incident light meter or special illumination meters placed at the screen with the incident light falling on the measuring area of the meter. Illuminance meters calibrated directly in lux are used by lighting manufacturers. With these meters the illumination can be measured within the accuracy limits of the device (usually 20%). To use such meters for photographic purposes, simply hold it at the centre of the screen (Figure 5) with the measuring cell parallel to the screen facing the projector.

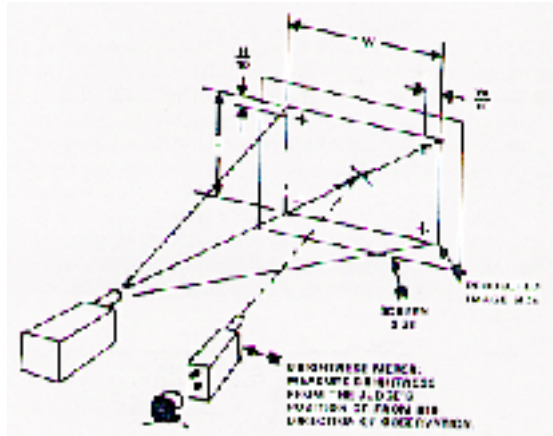


Figure 5: Measuring

illumination.

2.7.2 Luminance

Luminance can be measured in two ways:

- (i) Measuring illuminance in lux and multiplying this with the reflecting ability of the screen (reflectance) or
- (ii) By direct luminance measurements using a luminance meter calibrated in cd/m^2 or with an exposure meter, converting the readings to luminance units.

Both these measurements are made for the particular angles of incidence and observation. These measurements are always made with the projector running without film, but with the standard aperture in place. Centre measurements are made at the centre (x) of the projected areas. Corner measurements are made at points (+) - figure 6.

Using luminance meters the screen illumination can be measured within the accuracy limits of the device (usually 20%). To obtain luminance the illumination is multiplied by the reflectance of the screen. Reflectance is obtained from the specifications of the screen or from the manufacturer. However, this value is seldom known within 30%. The error in determining luminance by illumination measurements is probably 50%. This is about the same error that is expected when measuring screen luminance with exposure meters - see below.

Luminance measurements are directly made with hand held exposure meters or luminance meters. The former of these two is more readily available. Luminance meters are calibrated in cd/m^2 whereas hand held exposure meters are mostly calibrated in E.V. (Exposure values). These are values directly relating luminance into exposure settings. Table 2 may be used to convert EV units into luminance units:

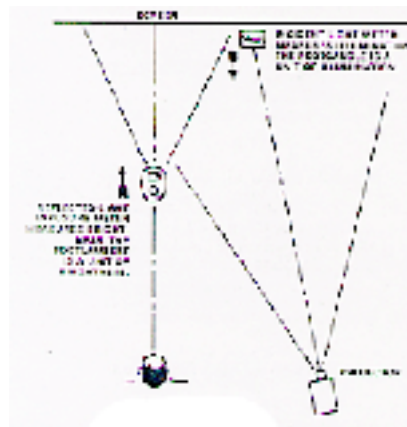


Figure 6: Luminance measurements

Table 2: Conversion of EV values in to luminance units.

EV	cd/m ²
1	0.28
2	0.56
3	1.1
4	2.2
5	4.5
6	9.0
7	17.9
8	35.8
9	71.6

EV	cd/m ²
10	143
11	286
12	573
13	1150
14	2290
15	4580
16	9170
17	18300
18	36700
19	73400

Directional screens manifest different luminance depending on the angle of the observer from the screen and from the projector axis. Since the eye subtends a small angle in observing the screen, a good luminance meter must accept light from only a small angular field of the order of two degrees. Wide-angle exposure meters have a large acceptance angle and measure the average luminance within its field. The maximum or visual luminance is often between two and four times the average luminance. Hence wide-angle exposure meters read screen luminance at 25% to 50% of the actual luminance depending on the directional characteristics of the screen. The problem is solved by using spot meters which has an acceptance angle of 1°. Most 35mm cameras are equipped with a spot meter that may be used with success.

To measure luminance using an exposure meter first hold it close to and facing the centre of the screen - Figure 5. Then move the meter away from the screen along a line towards the observers' position. The highest reading is the measure of screen luminance. Screen luminance is measured from the observers viewing position with the projector running, without a slide or a film in the gate of the projector but with the standard lens (50mm) in place. Screen luminance should be measured at the five points designated in Figure 6.

2.7.3 An Easy Practical Method to Check Luminance

If luminance meters or a handheld exposure meter is not available, a practical way to test your slide projector and screen for the correct luminance is to carry out the following very simple procedure. Place an empty slide mount in the projector and switch it on. The normal lamp position should be used. Take a camera with a standard 50mm lens having a built-in meter (or a wide-angle hand held reflected light exposure meter) and set the reading to 80 ASA. Take a reading from the centre of the screen holding the camera at a 45degree angle to the screen at a distance of 150mm from the screen. The correct reading for all observation and judging purposes: 80 ASA - f 8 at 1/8s. If this reading is not obtained, then move the projector back or forward until this reading is obtained and mark the position for future use. Six times the diagonal of the screen width is usually the correct seating position for the observers.

2.7.4 Measuring Stray Light:

Stray light may be measured using an exposure meter or a luminance meter. However, a simple test usually provides adequate assessment of the level of stray light present in a projection room. This test for stray light depends on visibility. A typewritten page of pica type is just barely readable at a distance of 0,76m with 1,0 lux illumination. The test can be made with the paper held close to the screen and the projector running but with the lens capped.

3. Directly Viewed Images e.g. Prints

The intensity and the colour temperature of the light used to illuminate prints will greatly affect the way the print is perceived by the observer. Additionally, the distance between the observers' eye and the print as well as the angle of observation will have an affect. This PSSA Standard Practice describes a method by which prints may be viewed to ensure that they be viewed under reproducible conditions. Adhering to these viewing conditions will ensure that the print maker view his/her work under the same conditions

that will be used at club and salon judging sessions as well as for gallery viewing. First the illumination conditions for print viewing will be given and then viewing equipment will be discussed.

3.1 Print Viewing Arrangements

The specific equipment or light sources that is used is not the important aspect but the colour temperature and the illumination (intensity) of the incident light should adhere to certain specifications. The following arrangements for illuminating and viewing provides adequate conditions:

3.1.1 The print can be viewed in the PSSA print box where it is illuminated by four 100W/220V daylight lamps (blue) - colour temperature of 3800K. The PSSA print box is described in paragraph 3.2. Screening material should be positioned to the left and right of the box to act as a screen and not disturb judges while print co-ordinators are busy with their duties behind the structure.

3.1.2 The print is illuminated by reflector spot illumination. This light source may be the indoor type, 150W/220V used in the way described under 3.2.2. The distance from the lamp to the surface of the print is to be 2m.

3.2.3 The print is illuminated by projector flood illumination used in the way described under 3.2.2. This light source may be the weatherproof type 150W/220v and the distance from the lamp to the print should be about 1.5m.

3.2.4 The print is illuminated by any other tungsten lamp(s) rated at 3800K positioned to provide glare-free illumination of 753 215 lux at the print viewing surface used in the way described under 3.2.2.

3.2 Viewing Equipment

As stated above, the specific equipment used is not the important aspect but rather the colour temperature and the illumination (intensity) of the incident light. The guidelines in this PSSA Standard Practice provide reproducible viewing conditions. The equipment described below is intended for viewing by limited sized audiences which in any case cannot be large by nature of the print.

3.2.1 The PSSA print lighting box (adapted from the PSA lighting box - see reference [3]:)

The print in the viewing box is illuminated by four 100W/220V blue daylight (3800K) lamps that provide a simple easy method of viewing. Audience and judging areas are free from screens, equipment and lighting stands. Judges should be positioned approximately 2 meters from the print box for a 400 x 500 mm print. An exposure at 80ASA of 1/8th second at f8 would confirm the correct lighting - see paragraph 2.7.2. If diffusers or other attenuating devices are used over lamps, higher wattage will be required to give the necessary illumination.

This display should be placed in front of a neutral wall or drapes having about 50% reflectance and free of other distracting objects and should be positioned so that the centre of the print is near the eye level of the judges.

A sketch of the PSSA print viewing box is provided in figure 7 and the materials required to build this are given in Table 7.

3.2.2 Spot illumination:

The following provides conditions under which prints may be viewed using spot light illumination:

Indoor lamp: One 150W/220V spot of the type manufactured for indoor use is placed at 2.0 m from the viewing easel at a height of about 1.2 m above the axis of the print and adjusted to provide glare free illumination. This display should be placed in front of a neutral wall or drapes having about 50% reflectance and free of other distracting objects and should be positioned so that the centre of the print is near the eye level of the judges.

Weather-proof type Projector flood lamps: One 150W/220 flood lamp provides essentially the same viewing light as indicated for the spot lamp except that the distance from the print to the lamp is reduced to 1.5m. This lamp has a wider beam of light and is somewhat easier to adjust for uniform illumination than the indoor spot type lamp.

Colour Temperature: Lamps operating at a colour temperature of 3800K should be used for viewing colour prints. Discard all lamps that appear dark after continuous use. Since the colour temperature of tungsten lamps decreases rapidly with voltage the line voltage should be checked at the time of judging the prints. Colour temperatures near the upper limit are preferred by technical persons.

Room Light: Incident room light shall be within the same colour temperature limits as the print viewing light and shall be of suitable intensity to provide 10 to 25% of the total illumination of the print surface. Room having fluorescent or daylight illumination should be avoided. When using the PSSA print lighting box the room may provide less than 10% of the illumination on the surface of the print because of the shielding effect of the box.

Room Surroundings: The surrounding room wall should be neutral in colour and preferably of about 50% reflectance. This area should also be free of distracting objects.

Glare: Adjust light to provide a glare free viewing surface. Prints may be tilted or the angle of the easel adjusted to eliminate glare if the occasion arises.

Viewing surface background colour. Paint the visible portion of the easel or print box with matte finish neutral gray of about 40% to 50% reflectance. This percentage represents about half of the reflectance of a white card surface.

Uniformity: Variation in illumination of a 400 x 500mm print should not exceed 20% of the maximum illumination in any area of the print.

Measuring methods: Any incident light meter calibrated in lux may be used to measure the illumination.

Tolerances: Tolerances for a recommendation of this type must necessarily be quite wide. Line voltage variations within or between communities of 212 to 222 V for lamps rated at 220 V may give differences of 160 lux.

4 Notes:

The old measurements are the foot-candle and the foot-Lambert respectively.

- 1 foot-candle = 10,76 lux (lx)
- 1 foot-Lambert = 0,292 Candela/meter (cd/m²)

5 References:

- 1) PSSA Standards Handbook, PSSA, 2nd Ed, March 1989
- 2) Society Uniform Practice, PSA Board.
- 3) That PSA light box E.B.Noel APSA, PSA Journal, June 1946.

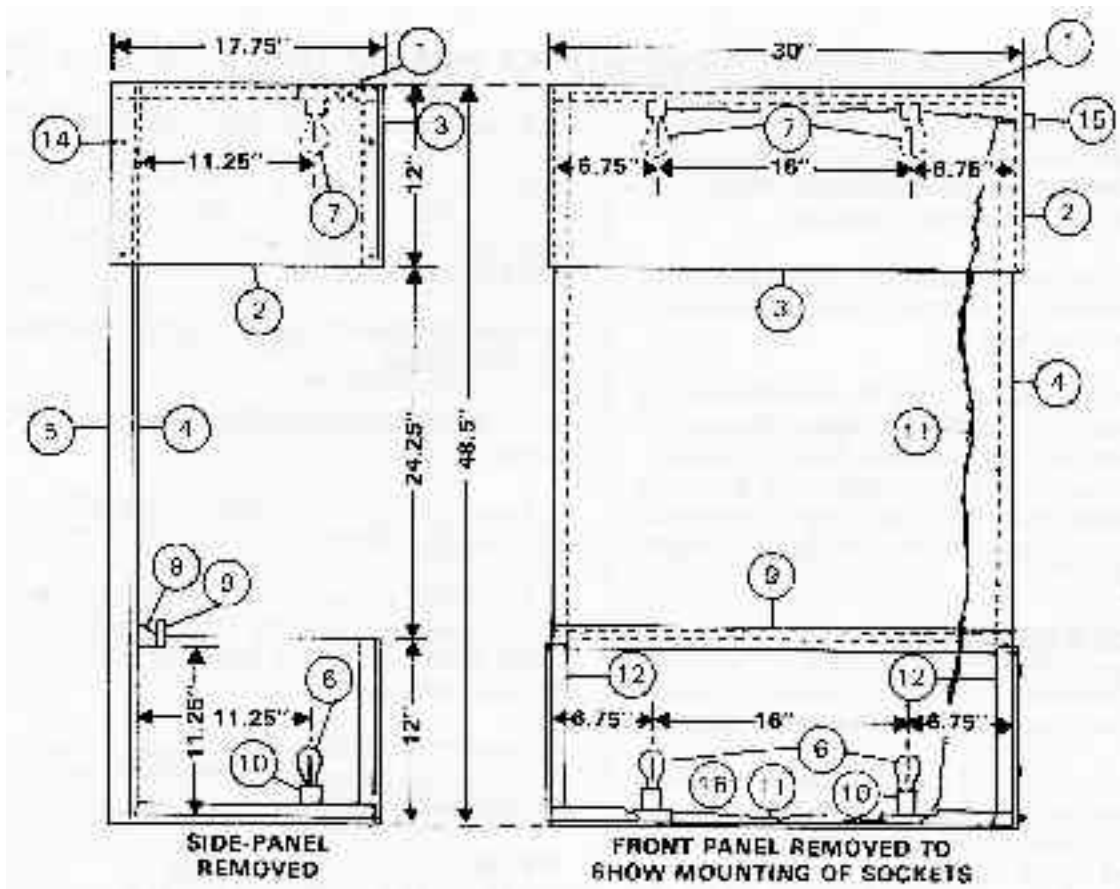


Figure 7: The PSSA print viewing box as adapted from the PSA print viewing box.

Table 5: Materials required to build the PSSA print box.

Item	Qty	Material	Use nails or screws to:
1	2	Top & bottom panels: 440 x 750 mm - 6mm plywood	Assemble socket support
2	4	Side panels: 440 x 300 mm - 6mm plywood	Assemble easel and back panel
3	2	Front panels: 300 x 760mm - 6mm plywood	Assemble top & front
4	1	Back panels: 750xc1200mm - 6mm plywood	Assemble bottom & front
5	14	Back panel frame: 20x40mm strips Frame: 750x1200 mm	Assemble 6mm round molding
6	2	100W/220V Daylight globes (blue)	Assemble side panels
7	2	100W/220V Daylight globes (blue)	top 7 bottom assembly to back panel
8	1	Easel bottom 25 square-taper as shown	
9	1	Easel front: 10x30x750mm	Paint the following surfaces with neutral gray:
10	4	Brass light sockets	All outside surfaces
11	6m	Flex wire	Inside of back panel
12	5m	6mm round molding	Paint the following surfaces with matte white paint:
13	4	Box cleats for back frame	Inside of top panels
14	32	20mm round head brass wood screws & washers	Inside of top
15	1	Plug-in receptacle	Paint the following with matte black paint
16	2	Socket support: 6mm plywood	Inside of bottom panels
17	1 box 1	25mm nails or screws 1.25x2.5m plywood	Inside of bottom

Judging

Introduction

"The best judge is the one who gives the medal to my slide"

If authors are honest with themselves, this statement expresses a universal feeling. Judging is an expression of opinion, based on photographic knowledge and understanding, influenced by cultural, social and emotional factors in the judges' experience. Therefore a complex combination of artistic awareness, photographic appreciation, technical knowledge and exhibition experience is brought to bear on his/her task as a judge or evaluator.

Neither experience nor the possession of expensive equipment makes a good photographic critic. The good judge is a responsible, articulate person who can give fair unbiased judging. The trained evaluator has an innate sense of design and pictorial composition. He/she is appreciative of new ideas, realizing that flexibility and creativity are important and should be encouraged in all art forms including photography. Such an evaluator is a sensitive person who, in judging photographs, offers all possible help and encouragement to the author. When required to comment on a poor picture, the evaluator wraps the criticism in cotton wool so as not to cause embarrassment or resentment. Not only does he/she suggest ways of improving the picture, but makes a point of calling attention to the things the author has done especially well. This will not only help the audience to appreciate good photography, but also the author who frequently does well without realizing why.

A creative judge is not bound by traditional rules, knowing that they should be regarded as guide-lines only and used with plenty of "two-way-stretch". He/she may admire border-to-border sharpness but mechanical perfection is not the only criterion for a good picture, as out-of-focus areas often add a fascinating dimension to the overall pictorial quality.

A stunning nature shot should not be dropped solely because the "python's eyelashes" cannot be counted. If sufficient excitement and action is shown, this could override the sharpness.

An evaluator will recognize good composition as a comfortable balance of colour, line and mass within the frame of the picture. The judge's eye must like or be intrigued with what it sees and must not be tempted to leave the scene. Close cropping may be valuable but open space sets the mood of a picture. Beauty does not always observe the rules. Remember that creativity, within the bounds of good design, is a vital ingredient for impact.

Every judge has his/her own tastes, and these tastes should not influence the scoring.

Authors generally do not get upset by the honest opinion of a qualified judge, but tend to resent the inflexible adherence to "rules" which must be applied with wisdom and sensitivity. A more objective definition of a good judge might be "someone whose opinion is trusted".

Photographs are judged for many purposes and it seems appropriate that different systems have developed. Selecting pictures for an International salon is quite different to choosing the picture of the evening at a club night. With salon judging the idea is to select about 20% to 25% of the total entry for public exhibition and the accepted group should comprise the best and most interesting pictures entered. This will depend on the overall entry. If the overall entry has a low standard, then the acceptances are generally also of a low standard.

The objective of club judging is to score the picture on its pictorial merit. To accomplish a reasonable separation when judging club pictures, an ideal scoring system should have five scoring levels. This is done on an electric scoring box with numbers 1 to 5.

- 1 No award = poor slide
- 2 Bronze award = fair slide
- 3 Silver award = average slide
- 4 Gold award = good slide
- 5 COM = excellent slide

The pictures are then judged by saving on an impact basis and the pictures can then be discussed in relation to the award. It is very difficult to discuss a picture in depth before giving it an award without influencing the other judges.

Scoring should be on a majority basis e.g. 5 5 3 = COM, i.e. the majority of two fives overrules the single 3 (Silver). In some cases, where scores are controversial, it may be necessary to average the scoring e.g. 5 3 2 - 10 divide by 3 = 3 points, i.e. Silver award.

Always try to obtain the services of a visiting judge from another club. This ensures unbiased outside opinion. It will also alleviate any ill feelings that may develop amongst members due to assumed wrongful judging by fellow club members.

We must at all times realize that an attempt is being made to allow a numerical value to a very subjective art form and there are bound to be many differences and grievances. At least it forms a basis for comparison on a competitive basis and after all clubs are very much concerned with the competitive aspect of photography.

At all times, remember that the opinions of judges will differ. This often helps to improve your standard of photography, if you accept the positive criticism the judges make. Authors are like mothers. They love every millimeter of film they give birth to and they therefore don't really like their work being judged. Discussion and different opinion may, however, help in a future situation to produce a really outstanding photograph.

In summary, the task of a judge is not an easy one. Neither should the task be taken too lightly.

Recommended Requirements

Judging or, as we prefer to call it, evaluation, has an instructional orientation. It is important that each club train some judges from their own ranks, under supervision of an experienced judge. Emphasis on leniency should be directed towards the 1 Star and 2 Star workers as these inexperienced photographers are the club members of the future.

Analyze - Don't Criticize

Criticism is an expression of opinion and the opinion of the author is just as valid as that of the judge. There is nothing to stop a judge expressing his/her opinion, but they shouldn't allow it to colour either the commentary or the marking. The judge should ask himself/herself:

- If the purpose for which the picture was taken is apparent and if so to what extent.

- How well it has been interpreted by the author's presentation.

If the picture falls short in either of these two categories, the judge's analysis should logically explain the elements that have diluted the purpose of interpretation. If he/she cannot find them he/she should not hazard a guess, or knock off marks because (quote) "I don't really like it".

Suggest - Don't Dictate

Never tell the author what he/she should have done, that is their business. It is fair, however, to inform the author what you would have done under similar circumstances and leave him to make up his mind if he agrees with you or not.

Be Positive

Emphasize as a judge what you consider to be the good points, not the bad ones. By all means point out what you believe to be the aspects that dilute the good effects of the author's purpose but be obviously appreciative of the points that support it. Negative comment wins no friends.

Keep it Lively

A judge is engaged to entertain as much as to comment. The success of the entire session is in his/her hands and the interest of the audience must be retained. Avoid unfortunate mannerisms in both speech and action, the audience will pay more attention to them than anything else. Show enthusiasm for the task, be appreciative of what the author is trying to convey and adopt an enthusiastic, pleasant attitude.

Mark Reasonably

Don't damn by low marking and do make your marking consistent with your comments. How would you like your work being proclaimed worth the equivalent of only two out of ten in public? Surely perfection is a highly unobtainable commodity, the good ones can reach ten (A Gold) and the superlative ones a "Ten-Star" (Certificate of Merit).

Don't Mock

Never make cheap jokes about any picture, it is somebody's work and although a quick laugh might be obtained from it, one person, at least is going to be offended. Quite often this could result in the loss of club member and is a nail in the coffin of future judging privileges. If you feel inclined to be humorous about an aspect in photography, work the joke so that it is on you.

To Sum Up

Be fair, pleasant and helpful. Don't condemn or be destructive in comment and above all don't be humorous at somebody else's expense. It is important to be welcome wherever you go.

Club Judge

A club judge should preferably be:

- An active photographer.
- An active participant in salons.
- Prepared to at least put some of his own photographs up at the club he is visiting or his own club, so that members can see his/her standard and therefore respect his/her opinion/judgement even more.

- A regular visitor to, or be invited to judge at other clubs. This helps the judge to keep abreast with the latest trends in photography as a whole.

It is sometimes worthwhile inviting someone to judge who does not fulfil these criteria, as a new look at your work, fresh ideas etc can be stimulating. If you use three judges, ensure that the other two judges balance out any irregularities.

One could even recommend that a judge should at least have put up 12 photographs for grading in the preceding year. We often find judges being used solely on their photographic prowess of the past, but they are out of touch with modern trends, techniques and standards of photography. Members who never see any of the judge's work may not doubt his ability, but will be all the more appreciative by seeing some of it. This also goes a long way to improving good relations in the club and other areas of judging, i.e. salons.

Salon Judge

A salon judge should:

- .Have a proven record of salon activity.
- Know his/her subject e.g. nature, pictorial, portraits etc. (please do not use a predominantly nature photographer for pictorial salon judging or vice versa or a slide worker for prints).
- Be a photographically knowledgeable and competent person who is highly respected.
- Be an authority on the given subject.

On an international level, the judge should be conversant with overseas trends in photography and if possible be an active participant in such salons. In this way he/she will have an idea of standards and trends in this scene. The judge should regularly read magazines, both local and overseas and keep up to date with changes in photography.

Honours and Awards Judge

A judge for Honours and Awards must be an Honours holder of the Society and should be actively involved photographically in as wide a field as possible. He/she should also be able to give an honest appraisal of the standard of a fellow photographer's work.

Through the many years of judging honours panels, it has been shown that the judges used are very consistent in their assessment of the panels.

Club Judging

This is mainly instructional. No photographs are compared with one another, but each picture is judged on its photographic merits. A judge with wide experience has a greater reservoir of knowledge of similar photographs to draw from to formulate his judgement, than has a person with a specialized knowledge of one subject who is asked to judge for the first time. Therefore depending on the quality of the judges, club judging can never really be a criterion to establish whether a photograph will be successful in a salon or in an honours panel. The judges at the salon may have wide experience of similar pictures and so know that it does not typify the best of its kind.

Salon Judging

A show has to be produced, made up of a given percentage of the total entry of pictures. When the standard of the overall entry is low, award-winning slides in this

salon may not do as well in other salons where the standard is much higher. They may still be good, but if the others are better and as an evening of photographs can only include a certain number, they will not be accepted. Good club-award pictures may do well, or they may not. Low-award pictures may do very well by virtue of the fact that they are exceptional by comparison to the rest. Regional preferences can also have an effect.

Honours Panels

These are judged by a varied panel of judges with balance being kept between traditionalist and contemporary inclined judges. Also a very good regional representation is insisted on to avoid regional preferences e.g. a type of photography promoted in a region or even the ties of friendship among fellow club members who have entered.

These pictures are judged individually and as a panel with no advice to judges as to what to accept or reject, but the requirement should be "whether you as an honours holder would like to be associated with the standard of photography being presented?" Therefore a judge looks at a picture far more critically than at a salon or at the club judging. We now have a standard to uphold. As we have seen, a picture may have won an award in a salon by virtue of a low standard of overall entry, or it may be exceptional to the judges who may never have seen the subject before. It does not automatically follow that this slide or print should be of honours standard, just as not all honours accepted photographs win medals or awards in salons.

Because of the fact that trends in photography change, the judges are continually updating their standards in order to improve the overall level of club photography. It stands to reason that the honours standard changes also. What may be accepted this year may not be acceptable in a few years hence and vice versa. This helps to explain why a slide, having obtained a "credit", or print, may not gain a credit when submitted for honours on a subsequent occasion.

Titles

Although a title may be useful to identify a particular photograph, photographs are judged on their photographic merit and not on the title.

In specialized salons, especially nature salons, the titles may form a very important part of the photograph as it gives positive identification and proof of subject matter. These salons will therefore insist on descriptive/scientific titles and do not use cute titles e.g. hairy curly whirly (for a worm).

A title may also be useful for a scenic description e.g. where it was taken. It may be useful in photojournalism to identify a particular occurrence. It may also influence a judge who may not have seen such photographs in some context, but the title does help to steer his/her thoughts along a certain line.

Pictures should not be judged on title except when scientific facts demand it. In salons, titles are not usually read aloud. In clubs, titles are often read during judging. It is therefore up to the author to convey via the picture what visual statement he/she envisaged. If he/she fails to arouse, in the picture, some feeling or emotion in the judge then the photographer has been unsuccessful and no title can, unfortunately, change the situation.

Post

Protect your slides and prints while in the post to or from salons by using either the aluminium boxes lined with foam rubber for slides or the print postal boxes.

The slide boxes hold either 4, 6 or 12 slides and the foam rubber holds them firmly and protects them against shock from being thrown about in the post.

These boxes may be obtained from the Regalia Division of PSSA.